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INSTRUCTION
IN
PRACTICAL SHORTHAND:

A Simple Arrangement of the Essentials of
Graham Phonography for All Schools.

*Comprising also a Progressive Scheme of Word-Sign Study;
A Revised Version of Smith's Numerals; A Manual of
Blackboard Illustrations for Shorthand Teachers;
and Suggestions for Typewriter Practice.*

THE SYLLABLE THE UNIT OF WORD ANALYSIS.

BY

BATES TORREY,

Author of "Practical Typewriting."

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The Stillings Press, Boston, Mass.

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PREFACE.

So many books have been prepared on the subject of shorthand that preface material has become scarce. It would be profitless to declare there is anything new (outside of tricks of arrangement) in this work, because nothing original has been produced about shorthand for many years. It would be likewise vain to say this is a profound treatise. We could not write such a book—and would not if we could! In popularizing shorthand study there is no use dredging *de profundis*. The convincing writer should dwell with his audience.

A publisher waited for these pages to issue from the pen, which fact disarms the criticism that it was made to sell; and considerable experience teaching shorthand was the impulse directing the pen, which should have weight if the record of a successful instructor counts for aught.

There are too many manuals of shorthand already. That is cheerfully granted. Yet none of them show a "royal road" to its acquirement, whatever their claims. There is no such road. But as improved vehicles of locomotion and new methods of propulsion almost bring time and distance to naught, so in shorthand improved methods of instruction make easier the journey to proficiency, and hasten arrival at that destination.

The learner is our audience. We address him with deep designs, as these pages will disclose. We care more for the impression (as shown by accomplishment) the book makes upon him than for *ex cathedra* comments of rival authors, or the opinions of theorists on teaching.

BATES TORREY.

TO TEACHERS.

Another case of "pernicious authorship," we seem to hear you remark; but be kind enough to examine the contents of this volume before classing it with the rank and file. We venture to say it will be found near enough like the others to shatter no idols, and unlike enough to deserve a reading.

It has been made for teachers—and schools. Observe the sequence of action. Everything is systematic, and every progression has a meaning. Design pervades every step; no accidents are allowed to happen. Much unwarranted effort in shorthand study has prevailed; it remains for teachers to combine in banishing the same.

The shorthand of today must be practical if anything, therefore only the essentials need be studied. For abstruse treatment, consult the standard textbooks of the systems: this the *teacher* can always do to advantage. The business man has no time for deep study of social problems, leaving that for the political economist or the lecturer on finance. We may consider the average student of shorthand as bent upon the *business* of brief writing; and being eager for quick results, depends upon the teacher to administer wisely to his need, out of knowledge wherever obtained.

We are of the opinion, also, that practical shorthand is quite as much a mechanical art as an intellectual one; hence the prominence given herein to mechanical processes. Anyone in search of theory

can find enough of it in the works of the system makers ; but this being a working plan, rather than a varnished model, the mechanical is admitted if it will serve the purposes of effective instruction. For even in the sublime presence of the arch theorist himself (whoever he may be), his amanuensis must needs write according to fluent methods ; and those who are unhappy if they do not have a daily baptism of theory will turn from these pages unconsolable, simply because we have to confine ourselves to the performable in shorthand rather than to the imaginable !

“ It is a condition and not a theory which confronts us.” The essence of good teaching is to adapt the means to the pupil. If there is one study that demands such tact more than any other, it is shorthand. Consequently certain elements of instruction are herein made important, and there is furnished sufficient variety to fit every need.

A few of the more obvious features of the book are : —

Common sense nomenclature and definitions.

Reading as well as writing from the beginning.

Systematic arrangement of principles.

Progressive and interesting tasks.

Early neglect of vowels and position.

Word-Signs favorably presented.

Business correspondence a feature.

A tested system of writing figures.

Blackboard illustrations for Teachers.

Suggestions for typewriter practice.

TO THE STUDENT.

This book has been made especially for you—after watching a great many of you work, and inspired by your work, appreciating your needs. Likewise your discouragements have been noted, and a mitigation sought for and found. The aim has been to render shorthand study interesting. If interest can be awakened early, and maintained continuously, good work and tangible results will follow.

Assuredly *work* is necessary in shorthand study; but it would be unreasonable to expect it to continue with stolid doggedness when all the conditions were unfavorable. We have endeavored to make them favorable by divesting the subject of disagreeable and useless features, and clothing it with pleasanter ones.

We trust that success has attended our efforts. At any rate may it attend yours. Therefore work—*win!*

CONTENTS.

PART I. — DESK WORK.

- STEP I. — The scheme of consonant signs and its management.
STEP II. — Joined consonant strokes. Early word-signs.
STEP III. — Circle-S and its modifications. Simple phrases introduced.
STEP IV. — The vowel and vowel procedure.
STEP V. — Diphthongs. The tick defined and illustrated. Position foreshadowed. Group word-signs, List I.
STEP VI. — Further consonant signs, — strokes S and Z, W and Y. Rule for syllabic writing. Treatment of H.
STEP VII. — Syllabic R and L, with specific Rules for same. *con-*, *com-*, *cog-*, *ing* and *-ings*. Group word-signs, List II.
STEP VIII. — Simple stroke word-signs. Special practice material. Remarks upon syllabic shorthand, angles and "convenience." Conclusion of Part I.

PART II. — BUSINESS SHORTHAND.

- STEP IX. — Initial hooks, — L and R. Vowels omitted, and position substituted.
STEP X. — Circle-S and the initial hooks. Group word-signs, List III. Syllabic halving introduced. Dictation begun.
STEP XI. — Final hooks, F, V and N. Group word-signs, List IV. Position continued. Numbers, Lesson I. Dictation.
STEP XII. — Further final hooks *-shun* and *-tive*. Group word-signs, List V. Halving continued. Numbers, Lesson II. Dictation.
STEP XIII. — The business letter. Business phrases. Numbers, Lesson III. Letter-writing in shorthand. Dictation.
STEP XIV. — Further developments of halving. Group word-signs, List VI. Speed practice. Dictation.
STEP XV. — The lengthening principle. A shorthand multiplication table. Prefixes and affixes. Models for dictation practice.
STEP XVI. — Expedients for swift and legible writing. Shorthand penmanship. Dictation. Conclusion of Part II.

PART III. — ADVANCED INQUIRY.

- Word-signs classified. Word-signs of Parts I. and II. presented alphabetically. Imitative word-signs. The great list, — 19 pages. Sacred word-signs. Shorthand text for reading practice, — 11 pages.
Instructive articles upon: Syllabication — Angles and Direction of Strokes — Distinguished Words — Analogy — Phrasing — Syllabic-S — Alternative Procedure — Vowel Implication. Suggestions for Typewriting.

Index.















Appendix (in Teachers' edition).

PART I. — Introductory Steps.

DESK WORK.

STEP I.

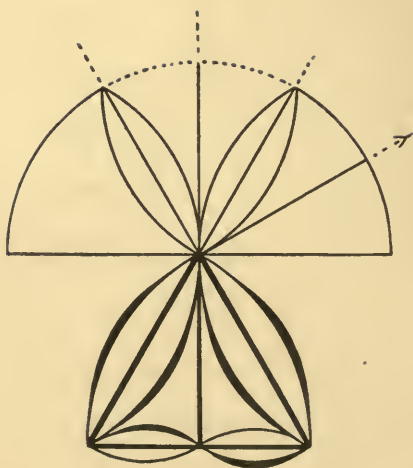
SCHEME OF CONSONANT SIGNS.

	Sign.	Sound Name.	Conventional Name.	Power and Use.	
Written Downward		Tuh	T	T in T-ip	or Tuh-ip
		Duh	D	D “ D-ip	“ Duh-ip
		Puh	P	P “ P-ut	“ Puh-ut
		Buh	B	B “ B-ut	“ Buh-ut
		Chuh	CHay	Ch “ Ch-at	“ Ri-ch
Left to Right		Juh	J	J “ J-ug	“ G in Gem
		Kuh	K	K “ K-it	“ C in Cat
		Guh	Gay	G “ G-et	“ Guh-et
Written Downward		Fuh	F	F “ F-at	“ Fuh-at
		Vuh	V	V “ V-at	“ Vuh-at
		Thuh	iTH	TH “ Th-igh	“ My-th
		Dthuh	THe	TH “ Th-y	“ Wi-th
		Shuh	iSH	SH “ Sh-y	“ Wi-sh
		Zshuh	ZHay	Z “ A-z-ure	“ Sin Leisure

Alternate whisper and voice.

SCHEME OF CONSONANT SIGNS — Continued.

Sign.	Sound Name.		Conventional Name.		Power and Use.	
	Ruh	} Liquids	Ray	R in R-ate	} When Followed Preceded Followed Preceded	
	uR		R	R “ Ar-t		
	Luh		Lay	L “ L-aps		
	uL		L	L “ Al-ps		
By vowel sound.						
Left to Right		Muh	} Nasals	M	M “ M-ew	Na-me
		Nuh		N	N “ N-ew	Mai-ne
		Ung		iNG	as “ K-ing	In-k
	Suh or Zuh		iS	S “ Hi-ss or Z in Bu-zz		
	Wuh	} Semi-vowel	Brief Way	W “ W-oo “	Wuh-oo	
	Yuh		Brief Yay	Y “ Y-ou “	Yuh-ou	
	Huh	} Breathing	Hay	H “ H-at “	Huh-at	



STEP I.

THE ALPHABET AND EARLY STUDY.

(1) The foregoing is a classified scheme of signs for the consonant sounds of language, and is not to be considered in any sense as an alphabet of letters. It is so arranged that the size, shape and direction of writing the signs can be seen at a glance.

(2) These signs are segments of the circle and straight lines, the length of the straight lines being about one-sixth of an inch, and the distance between the extremities of a curve should be the same.

(3) The consonant signs are written in the directions indicated, and the first fourteen are made alternately light and shaded, to picture *Whispered* and *Voiced* sounds. This ingenious distinction should be taken advantage of in memorizing the sounds and their signs.

(4) The liquids, L and R, the nasals, M, N, iNG, and the breathing H, are less regularly formed ;

while S, Z, W and Y are very brief characters which are termed **appendages** simply. Note particularly the **liquids**, as they have repeated mention further on.

(5) SH (shuh) is written upward or downward for purely mechanical reasons. That direction is selected which makes the better angular junction with another sign, as illustrated below. When alone, SH is always written downward.

duh-shuh guh-shuh nuh-shuh muh-shuh luh-shuh puh-shuh



(6) L standing alone is invariably written upward.

(7) In order to appreciate fully the consonant sounds, words must first be reduced to their vocal elements. In the Diagram two names are applied to the consonants, namely, the **sound-name*** and the **conventional-name**. The former represents the consonants as devoid of vowel modification as may be possible. The Conventional name resembles the regular alphabet, and is desirable for class-room use after the student has attained some proficiency; though it should never be confounded with the consonants of the common alphabet of letters.

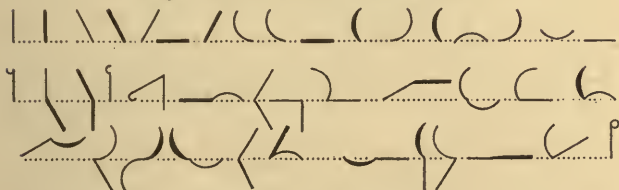
(8) The vowels of the English language are A E I O U and sometimes W and Y. The vowels are not considered at this stage of study.

*The indefinite sound "uh" has been selected for this nomenclature, because to speak a consonant requires some vowel assistance, but the less it is like the common vowels the more closely the combination approaches the primary consonant. We presented this form of sound-name in 1886, and have ever since used it with success as a convincing way of "talking" the consonants.

(9) Name the consonants and vowels in the following words; and then, ignoring the **vowels**, give its most primary sound to each consonant, speaking the sound-name *tuh, buh, kuh, vuh*, as the case may require: —

T-o (tuh-oo)	d-o (duh-oo)	p-a (puh-ah)	b-e
e(t)-ch	e(d)-ge	g-o	i-f
f-ie	e-gg	sh-e	th-e
th-y	m-e	a-sh	n-o
k-ey	y-e-t	t-u-b	b-a-d
w-e-t	h-a-t	g-u-m	c-a-t
ch-a-p	ar-k	r-u-g	el-k
th-i-n	th-e-m	r-i-ng	sh-o-p
u-s-u-al	e-v-e-n	ch-ea-p	g-e-m
ph-a-s-e	in-k	th-a-t	k-e-g
f-e(t)-ch	t-a-g	d-i-g	m-u-ff

Signs for the foregoing words :



(10) Cultivate the habit of **speaking** the sounds when both *reading* and *writing*. Do not confound *juh* with *guh*, for it must be remembered that **G** (as a letter) has both a hard and a soft sound, while **J** has not. Note also that **C** of the alphabet is not represented upon the Diagram, because **C**, hard, is **K**; and **C**, soft, **S**. Separate *thuh* clearly from *dthuh*, and do not be diverted from the true sounds by unsuggestive spelling. Forget *spelling* for the time being!


(11) The first fourteen signs will be more readily learned when the relations between them are understood, viz. : —

1. That two sounds uttered with the organs* of speech in the same position are paired.

2. That one of each pair is a whispered sound, and the other a voiced.

3. That the whisper is represented by a hair-line character, and the voiced by a shaded one.

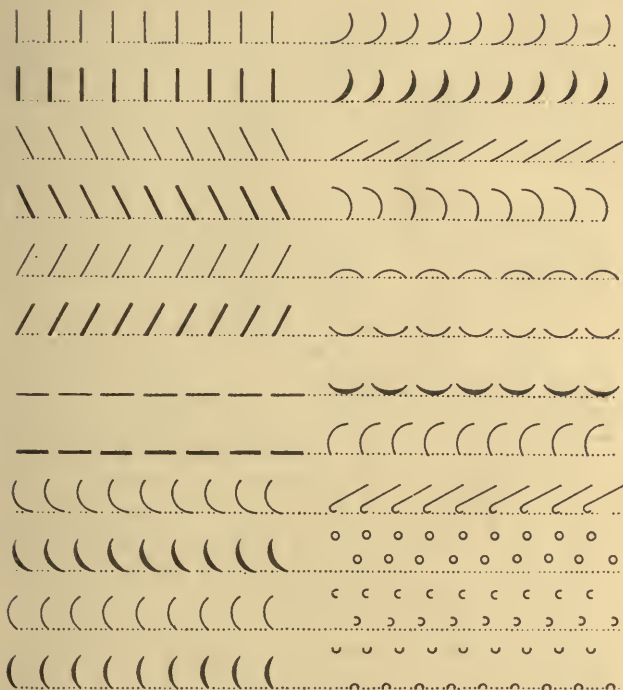
(12) The remaining sounds, and corresponding signs, are less regular and suggestive, but are not difficult to memorize. Remember that these characters picture the phonetic (sound) elements of language, and should appeal more to the ear than to the eye. At the same time the eye does for the memory what the ear (in this case) does for the understanding; therefore it is essential that all the signs should be **written** many times while being memorized. Each should be known by its name, preferably the sound-name at this step, and the names **spoken** as writing progresses.

 The attention of the student is directed to the blackboard illustrations, which should be displayed upon the walls, and which are intended to supplement the scheme of study set forth in the Steps.

Also note the suggestions for typewriter practice in Part III. Typewriting is acknowledged to be an especially appropriate auxiliary to the practice of shorthand writing, and if it is intended to use the latter in a business way, the acquirement of a good style of typewriting should take place coincidently with shorthand study.

* The lips, teeth, tongue, palate or throat.

(13) Fill one or more lines with each consonant sign very carefully traced, as: —



(14) **ADVICE to STUDENT.** Write the whole scheme of signs in this way five times, or until each character can be written in a satisfactory manner.

(15) Always write shorthand with a **pen**, because of the shading required, and upon ruled paper, using the lines as a guide to direction. There is a penmanship to shorthand as well as to other writing. Hold the pen-stock outside the index finger, as in ordinary writing, but allow the top to point a little outward from the shoulder. When executing the shaded characters juh, guh or ung, twist the pen-handle slightly with the fingers, without moving the hand very much from normal position.

(16) **DEFINITIONS.** A Stroke in shorthand writing is a consonant sign with or without appendages. The possible appendages are suh (called also circle-S), its loop modifications, brief wuh or yuh, or the hooks.

A stroke commonly stands for a syllable in simple (and theoretic) shorthand. This book makes the syllable the unit of word analysis, and the term **STROKE** will be used with marked intent throughout these pages.

The following characters are all Strokes :—



(17) The **stem** is that part of the stroke to which the appendages are attached.

(18) Write the length of each stroke one-sixth of an inch, and *draw* the characters with scrupulous exactness. Shade the straight strokes evenly throughout, but taper the curves at the ends like examples given. The curve should take the same direction as a straight line extended between its extremes, and be the same length as the straight line of similar direction.

(19) Write the stems only in the **direction** specified by the Diagram, thereby becoming able to identify a stroke quite as much by its direction as by length or thickness. Write slowly and with painstaking; do not lift the pen from the beginning to the end of a stroke. Also have the stems of the same relative length; future legibility depends largely upon this.

(20) Repeat the writing and enunciation of the simple stems and strokes thus far given until they are pronounced perfect.

The student should be prepared to answer the following questions, which are designed to furnish review practice. Some are also a trifle eductive (drawing out) in character:—

REVIEW QUESTIONS—STEP I.

What scheme does the Diagram show? What descriptive features of the consonants are shown? How many consonant signs are given? What significance attaches to the queer names tuh, duh, puh, buli? What do the conventional names resemble? Is this scheme of signs at all like an alphabet? Why not? What are the English vowels? Are they considered now? Probably why not? Name a word in which *y* is a vowel. Name the first fourteen consonant signs in order. Describe the signs in their relations of size, shape and direction. What is a whisper? A voice? What is the sound of G in *get*? In *germ*?

What are the liquids? The nasals? The semi-vowels? The breathing? Is the same sign used for S or Z? Is not this a trifle strange? Name some other letters or sounds of like character (C, K, J, G). Which sounds more like a hiss, S or Z? Which like a buzz? Why are L and R called liquids? What are the consonant sounds in *schism*, *sword*, *psalm*? How many signs are given for wuh and yuh? What is the difference between them? Is there any difference except direction? Which R is used when it is preceded by a vowel sound? Is it vowel or vowel *sound* we should be particular to note? Which R is employed when a vowel sound follows? Which L is used under similar circumstances?

What sound of language does hnh represent? Does "hnh" strike you as a good name for it? Does it at all resemble the hiss of a cat? Recite the consonant sounds, giving the sound-name of the Diagram. Is H sometimes called the aspirate? (Yes.) What are the consonant sounds in *bdellium*, *phthisic*, *Czar*, *quay*? Is there a marked difference between voiced and whispered sounds? How many of the consonant signs are irregular in formation; that is, not paired? At what angle is tuh struck with reference to the line? At what angle does chuh depart from tuh? At what angle does ruh or huh lift from kuh? Spell *limb*, *ghost*, *through*, by sound. What are the consonants in *through*? The vowels? Do the words *gem* and *gun* suggest why guh and juh are often confounded? Is it important to speak the exact sounds while writing? Why? What is a stroke? A stem?

Why write shorthaud with a pen? Why use ruled paper? How are straight strokes shaded? How curves? What length of stroke should be fixed upon? What distance above a line should never be exceeded? (Two-thirds the space between the ruling.) How should the pen be held? Is it necessary to disturb hand position very much to write guh or ing? Is a fixed direction of strokes necessary? Why? What primitive material are the signs supposably derived from? Are the curves longer than straight strokes? What direction are kuh, guh, muh, nuh and ing written? Huh? Is shuh invariably written downward? Why sometimes upward? How is L written when standing alone? What helps to memorize the first fourteen signs? Which do you consider the better angle in the illustrations of shuh joined to another stroke?

Does correct spelling assist any in determining the consonant sounds? What are the organs of speech? What are phonetics? What is an appendage? Name three. How does the attitude of the pen-holder differ from the position when writing long-hand? Name a few words containing zshuh. A few containing guh or juh. A few containing both guh and juh. What is a syllable? Name a syllable in which R is followed by a vowel sound. Preceded. I. followed. Preceded. Name a word containing a stem and an appendage. Do you understand thoroughly everything in Step I.?

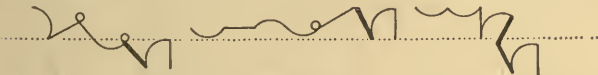
STEP II.

TO JOIN CONSONANT STROKES :

(21) The signs which separately stand for sounds (or strokes for syllables) are joined together to denote words.

(22) **RULE :** Join the beginning of the second stroke (or sign) to the end of the first, the third to the second in like manner, and so on, taking care to trace each stem in its proper direction, and not lifting the pen until the end is reached. The resulting character is termed an outline.

(23) As an exercise for preserving the exact direction and relations of stems, write the signs for the following sounds, joining them as above directed, and extending the outline after the fashion of these illustrations : —



Write: Duk-kuh-shuh-nuh-ul. Kuh-nuh-suh-tuh-nuh-tuh-nuh-puh-ul. Puh-luh-nuh-puh-tuh-nuh-shuh-ruh. Suh-puh-ur-nuh-muh-ruh-ruh. Vuh-zuh-buh-luh. Nuh-vuh-nuh-suh-buh-ul. Kuh-muh-puh-ruh-nuh-huh-nuh-sub-buh-ul. Ruh-puh-ruh-huh-nuh-suh-vuh. Puh-ur-vuh-ur-shuh-nuh. Kuh-sub-puh-nuh-shuh-nuh. Tuh-puh-ruh-tuh-ur. Shuh-ur-tuh-huh-nuh-duh. Kuh-muh-ur-shuh-ul.

(24) When in doubt, a simple way to disclose the consonants of a word is to write it in letters, spelling phonetically (by sound), dividing into correct syllables, and then cancelling the vowels and silent consonants, like —

~~Ed~~-~~u~~-~~ka~~-~~shun~~, ~~Sub~~-~~lim~~-~~i~~-~~ti~~, ~~Sked~~-~~ule~~, ~~Bridge~~,

The part not cancelled is the consonant skeleton of the word. Represent this skeleton by the appropriate signs of the Diagram, joining them as the rule directs. Always ignore silent letters, whether consonants or vowels.

(25) A curved sign repeated must exhibit an angle at the point of junction, but a repeated straight stem is a double length, as



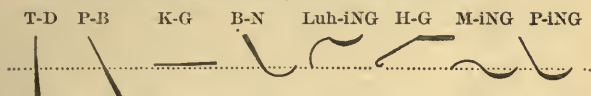
(26) Note the difference of incline to *chuh* and *ruh* (see blackboard). Curves are made flat* rather than arched. Any stroke may be slightly changed in direction to invite a convenient junction, as



(27) The excitement of fast writing sometimes leads to shading the wrong stroke; that is, when a darkened stem follows a light one the eager mind anticipates, and the hand obeys the will. This should

* As the right line is the shortest distance between two points, so the fluent curve is the one which more nearly approaches the straight line.

not occur in slow writing if care be taken. Treat consecutive light and heavy lines as follows :—



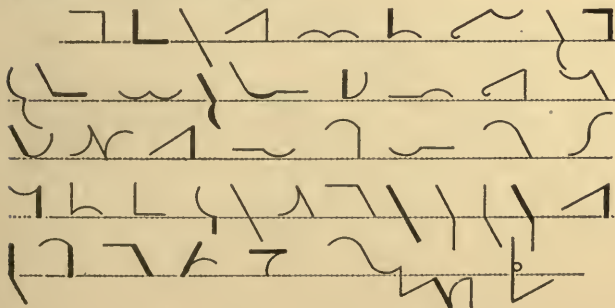
(28) In order to give the writing a good appearance it may be well for the beginner to make the first **vertical** stroke of any outline rest upon the line; although this is not absolutely necessary, the relation of outline and ruling having no particular importance until “position” is reached.

(29) **Write** the proper consonant skeletons for the following simple words :—

Cat	dog	pup	hen	pig	rat	path	good
mum	fife	nun	make	bathe	hat	red	pink
ship	goal	dish	bush	jail	nap	came	can
shell	babe	mat	Ned	pipe	map	Tom	pat
neck	take	tap	food	rode	mud	cup	bat
cab	lip	dip	lobe	kid	pug	dim	pad

The student should write each task at least five times, correcting and revising after each writing; then hand to the teacher a nice copy of the last rendering.

(30) Copy the following shorthand outlines of the above words many times :—



(31) The most difficult part of primary shorthand writing is to forget the spelling, and to represent the exact consonant skeleton of a word. The eye has commonly been trained to spell—and to remember spelling—in the use of language; but in shorthand writing the ear must be equally disciplined. Represent in shorthand the following unphonetic spelling:—

Write: Duck laugh cough thumb etch gem
lamb image knack palm talk through eatch
knave ache luck thatch knee judge Dutch
dumb gauge pity gnaw myth calm bank ditch
balm page vogue write edge enough loaf
tomb bouquet budge peach walk magic

(32) No reading will be required in this step, because the vowel sounds are not indicated, and therefore the word outlines are incomplete. Yet, after writing the next exercise it may be well to use the notes for a reading lesson, just for practice in attaining a quick recognition of the consonant signs.

(33) WRITING EXERCISE:

Peach cage cheap joke gig beach jug book
dip king muff ink fame peek mush nick
shain keep cane make hate came Jove voyage
theme damage chimney myth tomato deem
jamb potato meed gimp shaggy mob thing
boom shave main match name chum pang
junk Jamaica unpack memento coach Pope
choke tobacco ticket cabbage pocket Choctaw
tattoo nominee five dado enigma poppy
cuekoo main Nain haughty badge bang gong
phenomena feminine message

(34) WORD-SIGNS :

DEFINITION. A Word-sign is a sign for a word; generally a part for the whole, resembling longhand abbreviation. The more suggestive the part, the better the word-sign.

(35) Word-signs appear for two reasons: (1) to furnish brief outlines for the frequently recurring* words of language; and (2) to provide fluent form for those outlines which in full would exhibit awkward elements.

(36) It has been the wont to consider word-signs as necessarily an arbitrary creation. True some are, but the majority are not, and thereby is shorthand illuminated. It is believed a thorough appreciation of the systematic word-sign study, underlying the arrangement of these steps, will convince the most skeptical that word-signs can be divested of half their terrors, if presented properly and given reasonable attributes. Purely arbitrary systems of shorthand have not flourished alongside the phonetic idea, and the arbitrary word-sign will gradually be superseded by the suggestive one; all of which is in the direction of reason and simplicity, which in shorthand stands for speed and legibility.

(37) Word-signs are absolutely indispensable in order to make shorthand practical: that is, equal to the demands of business. The student should memorize the word-signs exactly as presented, taking note of their position with respect to the line, and the nature and extent of abbreviation, as well as attracting

* From 125 to 150 words like — *Of but to when now then this that*, etc., constitute fully one-half of ordinary discourse or writing.

to the task all the helps of suggestion and association that may appear. The following examples are *final forms*; in fact, a word-sign is not susceptible of further abbreviation.

(38) SIMPLE STROKE WORD-SIGNS—LIST 1:

do	be	have	will	shall	was *	which
	\	⤿	⤿	⤿	⤿	/
them or they	him or am	think	usual-ly	hope		
⤿	⤿	⤿	⤿	⤿		
are	you or your	yct	were	would	for	
/	⤿	⤿	⤿	⤿	⤿	⤿

(39) Learn the word-signs so they will be appreciated by two faculties, the ear and the eye. Memorize them thoroughly, having thought of their sounds, or the resemblance of sound, and exerting as much reason in the endeavor as may be needed; then have another test your knowledge in two ways—first, by asking what the word-sign is for such and such a word; and, second, by writing the word-signs and asking what they stand for. Much writing of the word-sign lists serves to fix them in the mind.

(40) The student should arrange each day's work in a fair proportion of study of the principles, writing words and sentences illustrative of the same, reading shorthand from the book or blackboard, and making a point to submit to the teacher the written result of the day's labor, which same should be corrected and returned the following day. At the same time ask questions during the progress of the work, in order not to remain long in error if any detail of the subject is not understood. Cultivate the habit of self-criticism. Write, correct, rewrite. Never knowingly hand in an error.

* See characters of Step VI.

(41) WRITING EXERCISE:

The following sentences are to be composed of the shorthand material thus far given. Employ word-signs freely, and write well. No mark of punctuation is necessary; or y a blank space of about an inch between sentences.

Write these sentences also from dictation, and read them without the key:—

They are. Are you? Will you have them? Which are due? Have hope. You shall have. They shall be. Will have them. You would be. Which was for him? They would think. Will yet be. Will have them think. Ah! your hope will be vain. Shall you have them yet? Usually they will have. Shall think they have. Will you have him do it? You hope they were willing. Think they would have. They will have him yet. Do they think you will be? Which will usually do?

Your theme was good. Ned and Tom will have money. It will be thorough. Unpack your tobacco package. Which ticket will it be? Your gig will be damaged. Do they usually have him for judge? They hope your ship will make no voyage. They ganged your keg. Your thatch was shaggy. Which muff do you think cheap? Were your teeth good for gun? Will you have him come? Which are you willing they shall have? Would you have them go? You will not get half you need. They hope you will be here ('ere) Monday.

REVIEW QUESTIONS—STEP II.:

How are word outlines formed of the consonant strokes? What is the rule for joining strokes? Is there more than one way to do this? How many directions does a stem commonly have? Is it proper to lift the pen before an outline is finished? What is an outline? How long a word outline can be written? Can you make the outlines in Section 23 stand for words? What words? What are phonetics? What is spelling phonetically? What is the

simplest way to discover the exact sounds of a word? Spell *image*, *bouquet* and *laugh* by sound. Why are the vowels stricken out of the words now considered? Why the silent letters?

What is the consonant skeleton of a word? How are curved characters joined? Straight? At what angle does *chuh* incline? *Ruh*? Which is the quicker curve, a flat or an arched? Can the curvature or direction of a stroke be changed? How much? And what for? Why does a writer sometimes shade the wrong stem? What is the consonant skeleton of — *nominee*, *typewriting*, *shorthand*? Does English spelling assist in arriving at the exact sounds of a word? Which is exerted more in spelling, the eye or the ear; that is, which helps the memory more? Which in writing phonetically? Is reading the outlines required at this stage? Can you read what you write? If not, why not?

What is a word-sign? What are word-signs for? Are they difficult to learn? Are some easier than others? Which are the easier? Are word-signs necessary in shorthand writing? In what sense is the word *practical* used as herein applied to shorthand? What demand does business make of shorthand? Must practical shorthand be written rapidly? Must it be legible? How are word-signs to be learned? Name five of the simple word-signs given. What is the word-sign for *hope*, *think*, *yet*? Do all these word-signs rest on the line? Is this to be remembered? What sort of a mental process conduces to ease of shorthand writing? What is the sign for *usual*? How would you know when this same sign was made for *usually*? Is *zshuh* a common sound? Name three words containing the same sound.

What do *'ave*, *'ope* and *'im* remind you of (Cockney dialect, perhaps)? How can the same sign stand for *you* and *your* — *him* or *am*? Are *him* and *am* the same parts of speech in grammar? Are they employed similarly in a sentence? Then you would infer that different parts of speech will not conflict if they have the same sign? What position with reference to the line is now recommended for outlines? Which stroke determines the position alluded to? What is a "final form"? How can word-signs best be memorized? What two ways are good for examining upon the word-signs?

Do you understand fully all the teachings of Step II.?

STEP III.

CIRCLE-S AND MODIFICATIONS:

(42) Thus far the characters have been principally linear, but circle-S (or Z) and brief wuh and yuh merit special consideration.

(43) The small circle (°) is in this step written mostly in the evolute, or unrolling, direction (see blackboard), and is **always read first when initially applied**. Remember also that S is read last when written last.

(44) Mechanically considered wuh and yuh are apparently halves of °. They are presented in two shapes for convenience in securing good angular junction with the strokes to which they may be applied.

(45) Note particularly that circle-S and the brief wuh and yuh forms are only **appendages**, to be joined to consonant stems as a component part of a stroke.

(46) **RULE.** Circle-S (or Z*) is written

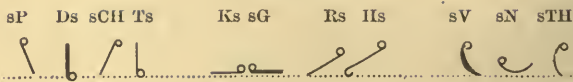
(1) On the right side of upright stems.

(2) On the upper side of horizontals (ruh and huh being classed as such).

(3) On the inside of curves.

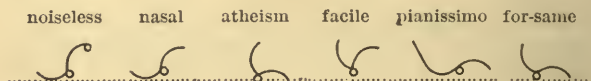
* The small circle occasionally stands for Z in final situations.

EXAMPLES :



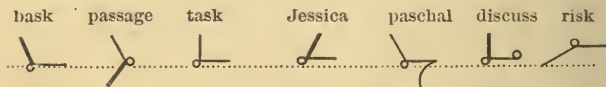
This is S attached to a simple stem, and entirely *unsyllabic*.

(47) Circle-S between two curves, or followed by a curve, conforms *generally* to the direction of the **second** stroke ; as



Exception might be made in cases of extreme awkwardness.


(48) Circle-S between straight strokes that make an angle is turned outside the angle. This is demanded as a law of motion, irrespective of rules to the contrary.



(49) **Write:** Does said pass (pas) sap puss
 sell loose choose sage sod gas sit tease
 face seem nice miss seen hiss some sash
 soothe save sign smoke vase fix (*x* is *ks*)
 sing sand chase case despise Jessop sake
 soap dusk gossip miser wrestle basic passive
 vassal misseth desk facile atheism nicely passage
 missile lessen moisten


(50) **Rule:** Wuh and yuh join to the strokes at an angle, like —

wit weak yoke wing yon whip yell Yates

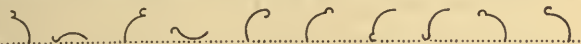


(51) **Exception:** Except that wuh (only wuh) attaches to the signs for L, M, N, R, in imitation of a hook. Always upward R and L; never the downward.

when well one where whim worth work whelp




(52) The following are to be regarded as exceedingly improper joinings of wuh and yuh. The student should note them carefully, and be warned.



(53) Although wuh and yuh may be written in two directions, the involute and evolute, preference should be given the latter. Avoid junctions like the following, when such are wholly unnecessary: —

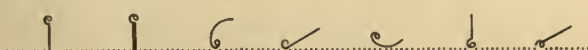
weed wish yoke watch wife weep



(54) Wuh and yuh may be disjoined in rare cases when absolutely inconvenient to attach them.

(55) Circle-S may be written within either wuh or yuh, like

sweet Swede swell swear swan twice yes-sir



(56) When the letters W and Y precede a vowel in a word, they represent consonant sounds. In the next step it will be shown when W and Y are vowels.

(57) **Write:** Wake weep web weed wag
yak wink yank wear yacht wife sweet weave
withe swash when* (wen) swim woof whim*
wash wagon went once yam weight unwell
word wheat* whiff wasp whack wheel twice
unworthy wool twain weary wax Edwin work
wind swap unwieldy swing swollen yours
(yuh-s) queen qualm bewail dwell quell
yellow Wednesday acquire square Ipswich warm
equipment squall ammonia equinox insignia
unison inquest twist maniac young euphony
Europe eulogy nephew twig Dwight unique

MODIFICATION OF CIRCLE-S:

(58) The addition of the sound of T or D (tuh or duh) to the sound denoted by the circle-S may be indicated by a small loop, called the **st-loop**, or **stuh**.

pass	passed	days	dazed	save	stave

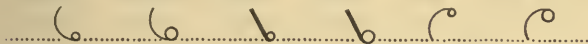
(59) A further sound of R is added by enlarging the loop. This larger loop is called the **str-loop**, or **ster**.

past	pastor	boast	boaster	fast	faster

* The aspirate (huh) is not written in words beginning *wh*, as legibility is not impaired by its omission.

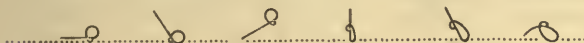
(60) Two sounds of S or Z (*i.e.*, ses, sus, sis, etc.), ZS or SZ, are denoted by enlarging the circle. This is called the *ses-circle*, or *ses*.

fuss fuses base bases lace laces



(61) A third sound of S is represented as follows (also S after a loop) : —

excesses possessions recesses tests posters masters



(62) **Cautions.** Double-S in spelling is not necessarily two sounds of S. Be governed solely by the sounds.

The use of *stuh* initially on straight strokes (more especially light lines) is of doubtful value, because mechanically difficult* to execute and preserve legibility.

If proof of the above were needed, let the student write very rapidly the words—*step*, *stock*, *state*, employing the loop for *st*, when it will be demonstrated that the pen movement has an almost irresistible tendency to turn straight stems into curves. On the other hand *shaded* straight strokes are less liable to be so affected, and words like *stab*, *stag*, *stage*, can conform to theory and be written with the loop. Curved stems are obviously unaffected, and admit the *stuh*-loop invariably.

Stuh primarily stands for *st* or *sd* in the same syllabic stroke; another syllable would require the addition of *tuh* or *duh*.

Ster (str) should never be used initially.



*The tendency of expert stenographers to write words like *pleased* with the stroke-D for the past tense shows that the motion required for the loop is displeasing, even when final; confirming the opinion that it is more a matter of dynamics than of shorthand theory.

(63) WRITING EXERCISE:


Past best pieces guesses feast stone pieced
 just stitch state paused stage coaster Chester
 host jester lest Hester most hisses success
 guest toaster Nestor stakes losses amazed
 castor advised sashes seems must steam sense
 abscesses stems Sussex suggest masses Lester
 lobster decisive Dexter postal mastiff justify
 ensilage successes songster misses diseases
 investor register sausage system Sisyphus
 destiny thesis tests Moses bases buster
 necessities Jesus season youngster successive
 hazed insist Mississippi testify schism Susan
 staff Texas roosters possessor

(64) WORD-SIGNS—LIST II.:




special subject necessary first stenograph-y-er mistake

next system as or has come, Co. without







    

her several soon this it

(65) The plural of word or word-sign forms is denoted by attaching the circle-S, which also can stand for the affix **self**, as

subjects systems mistakes himself herself yourself

(66) A word-sign can constitute a part of the outline of a derivative word:—

specially unusual severally mistaken unnecessary willing



READ BLACKBOARD SENTENCES No. 1:

(This and subsequent reference to blackboard to be observed when the teacher prepares illustrations according to the accompanying exhibit of Blackboard Suggestions.)

(67) PHRASES:

Definition. A phrase in shorthand consists of two or more word outlines joined. Phrasing is done to facilitate speed, and when that is accomplished the practice is warranted; otherwise not. Natural phrases, almost unconsciously written, are useful; but phrasing must be cultivated coincidently with other procedure. In furtherance of that idea, a few commonplace phrases will be presented in the following steps. More extended remarks regarding phrasing as an artistic and valuable development of shorthand writing will appear near the close of this volume.

(68) SIMPLE PHRASES—I.:

you-will would-be you-are shall-have



will-be must-be hope-you-will



soon-as as-soon-as as-yet you-may



(69) WRITING EXERCISE:

(Write these sentences slowly and carefully, remembering to apply the principles, suggestions, word-signs and phrases thus far learned. Prepare a neat paper specifying the step and section number. Submit same to teacher for correction, never consciously handing in an error. Use the sentences for dictation practice when they can be accurately written.)

It will soon be necessary. This special stenographer himself. Which will you wait for? They hope this subject will be as you desire. Stenographers have special systems. Necessary facility comes soon enough. Edward's first subject was "Ensilage." Suggest some special system. Several testify for him. Hester raised it herself. Atheism has some lessons. Several seasons have passed. Yes, as usual, though you may think her system unnecessary. Have him sweep off this wax. Edwin's nasal passage was stopped. Wash this wool when you think it necessary. Jesse's system has passed best tests. As soon as you come you may have him know it. Dexter registered by mistake. You will have him do it well, won't you? Last month Bessie's weaving was unworthy. They are coming as usual next season. Twain's whim was specially funny. Do you think Wednesday will be soon enough? It shall be done, though Winnie was unwilling. This unwieldy subject has some sage sense.

REVIEW QUESTIONS—STEP III.:

What is the small circle for S called? What else? In what direction does the pen move when circle-S is written? Is this a familiar motion? Where do you see it illustrated? How do wuh and yuh resemble circle-S? Are they written similarly? Are these characters strokes? Why are two directions of wnh and yuh presented? When is S read in an outline? Is there anything peculiar about this? Is an appendage usually considered before its principal stroke? (It is not.) When is S read last? How is S attached to

upright stems? How to horizontal? How to curves? How formed between two curves? How between straight strokes that make an angle? How between T and D or P and B? What law governs the place of the S outside an angle? What other use has S? How is *self* indicated?

How are wuh and yuh joined to strokes? Any exceptions to this practice? What phonetic quality have L and R? (Liquids.) Is wuh ever attached to downward-R or downward-L? Why not? (The form will conflict with a later principle.) Can S be joined to wuh and yuh? How? What does the word "modification" mean? How is circle-S changed in form? What is Stuh? What does it stand for? What is Ster, and its meaning? How is double-S indicated? How two sounds of S? Does English spelling have any force in the matter? Does the same sign stand for SZ, ZS, ZZ, etc.? What is it called? What does it look like? How many times larger is it than circle-S? (Five.) How is a third sound of S denoted? S after a loop?

How would the words *based, chased, cased*, be written? The words *busied, rusty, elicit*? What is the caution with regard to the loops? Is it a matter of theory, or does it relate to practical writing? Why should expert writers sometimes use a stroke when the loop is called for? Why does stuh, initial or final, attach better to a shaded stroke than to a light? Is stuh employed when another syllable is needed? How is the plural number of a word-sign denoted? Does this differ from the usual procedure? Can the word-signs enter into the make-up of other word outlines?

What is a phrase? What does phrasing amount to? Are phrases readily made? Always? Do they come by inspiration? How is facility in phrasing acquired? Mention a simple phrase. Is it time wasted at this stage to invent phrases? (Yes.) Do the right kind of phrases hasten speed? Why?

Write on the blackboard any bad joinings of wuh or yuh with another sign. What motion, involute or evolute, is it preferable to give to wuh and yuh? Which of these motions is like that of the hands of a clock? How are the words *when, whiff, whack*, written? Where lies the difficulty in writing the outlines of *unyieldly, uncell, unworthy*? How would you write *bewail, dwell, quail*? What is the single word that defines the law of motion? (Dynamics.)

Have you committed to memory the word-signs of Steps II. and III.?







STEP IV.

THE VOWELS AND VOWEL PROCEDURE:

(70) **Definition.** A vowel is a free, voiced sound made with the vocal organs more or less without contact. Only twelve vowel sounds are utilized, although this is obviously but a partial* exhibit. However, the following signs are sufficient for all practical purposes in shorthand writing. Vowels are represented by dots and dashes disjoined, and made shaded or light according to the strength of the sound.

(71) The vowel signs are divided into four groups, the same sign serving in each group, which is placed to (beside) the consonant stroke in three positions, the difference of place indicating the variation of sound.

(72) LONG VOWEL SCALE:

LONG	1	ē	like ee	in fee		initial	} position.
DOT	2	ā	" ay	" fay		medial	
VOWEL SIGNS:	3	är	" ar	" far		final	
LONG	1	āw	like aw	in maw		initial	} position.
DASH	2	ō	" ow	" now		medial	
VOWEL SIGNS:	3	ôô	" oo	" moo		final	

It will be noted that the above are all shaded signs, standing for extended vowel utterance. The "long" vowel is one that can be indefinitely sounded.

(73) The same vowel sign is used for words like *pa*, *palm*, *ah*, as for *far*, *park*, *yard*, though the latter class (in which *a* is followed by *r*) far outnumbers the other. A proper rolling of the *r* apparently modifies

*A alone is said to have nine delicate shades of sound: five are common.

the sound of the *a*. In some sections * of the United States *par* is pronounced like *pa*, no sound of *r* being heard. Good pronunciation demands a slight rolling of the *r*, though as far as shorthand is concerned the above vowel indication is sufficient.

(74) SHORT VOWEL SCALE:

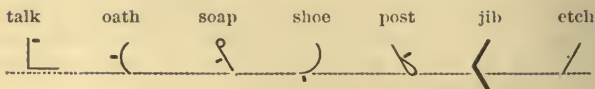
SHORT	1	ī	like i	in bit	
DOT	2	ē	" e	" bet	
VOWEL SIGNS: 3	ā	" a	" bat	" bat	
SHORT	1	ō	like o	" lock	
DASH	2	ū	" u	" luck	
VOWEL SIGNS: 3	ōō	" oo	" look	" look	

(75) The figures in the above groups indicate initial, medial or final position, with reference to the consonant stroke. The words and outlines for illustration will make this plain. The beginning of a stroke is always first position for the applied vowel sign. A precise direction of strokes is necessary.

(76) EXAMPLES OF APPLIED VOWEL SIGNS:

				key	wake	make	
Shah	wrought	rope	soup	set	switch	wick	sack
sash	ox	up	whoop	watch	shoo	caw	

* Some New Yorkers (and the same is true of certain sections of the South) give to the *r* such an excess of trill that it seems as though a vowel foreign to the word followed it. This provincialism makes of *bird* — *bur-yid*, of *earth* — *ur-yith*, *murder* — *mur-yider*, and *heard* — *hur-yid*.

EXAMPLES — *Continued*:

The position of vowel signs between two strokes will be explained further on in this step.

(77) A singer sounding the intervals of music runs up the “*do, ra, me, fa*” scale until the desired note is reached. When seeking for the vowel sound of a word, the shorthand student should sing the—E A AR—AW O OO—I E A—O U OO—vowel scale until he has such a clear idea of the sound, sign and sign position, that he can instantly apply his knowledge.

(78) Recite the correct vowel sounds in the following words:—

Note not beat fat may fate fix top food
good but that took fed sad soot off map
hid did pet hot let gag sum mean gate
harm root cart food part ask fall soft
aught said Shah laugh pea eight neigh soak
dough Stella gnaw ache knee thaw brew
deaf true daub taught.

The learner is recommended to select a variety of words, and strive to utter with exactness their sounds, both consonant and vowel.

(79) **Exceptional.** In the foregoing vowel scale there is no provision for the vowels of words like—*air, err, whole, pair, her*, etc. This is understood (see Sect. 70), and such words are to be represented by the signs of the sound of nearest resemblance, as



(80) Cirele-S and brief wuh and yuh have no vowel position, being merely appendages. They are always *read* first when attached to the beginning of a stroke, and if a vowel occurs it is applied and read with reference to the stroke as a whole.

VOWEL BEFORE OR AFTER A STROKE:

(81) **RULE.** A vowel sound heard before a consonant is written before the stroke; i.e., at the left of an upright, and above a horizontal. A vowel after a consonant is placed at the right of vertical strokes and below horizontals.

(See examples under Section 76.)

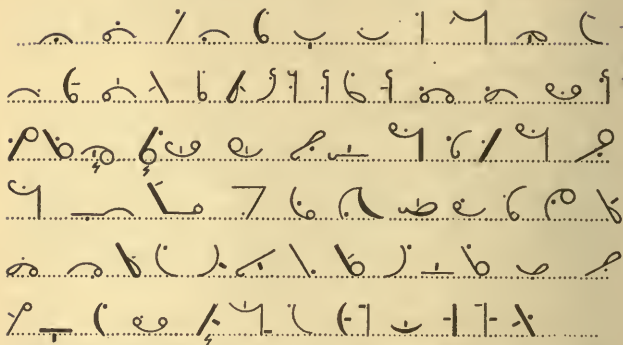
(82) The above is not a precise statement. The actual procedure is to **write the consonant outline first, and then place the vowel signs**, whether they are to appear before or after the stems.

(83) WRITING EXERCISE:

(Insert all vowel signs according to the sound, and not the spelling.)

Ate ought eat art oat aim tar toe char
 hoe shoe foe seethe doe sooth once aehe
 watch sinee sueh knee neigh thaw though
 sad stop soup stain gnaw Yates own owing
 ode oath awed eve ebb iteh owed ash soak
 she tease dose seed seat pass piece guesses
 pester pieees stage hisses host poster mosses
 want sweep weave fuss hay axe jaw odd
 Joe Shaw obey wages Opie ado aha eensus
 Eph pause noses Jay eighty ehaise egg show
 into switch faee sting whip web eehe Webster
 steam sake wept stove widow wave dazed
 sun lost musters thesis Swede stem roses
 test speeded ashy lest oxen sixty safety stueeo

(84) READING EXERCISE :

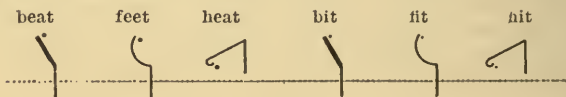


(85) There is no particular need of indicating the vowel that is understood within the **ses** character. The common words, like *same*, *this*, *own*, *must*, etc., in the foregoing reading exercise, will further on have word-sign forms; so but little attention need now be paid to them except as instruments to teach the vowels.

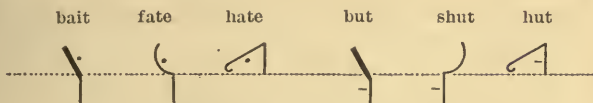
(86) VOWEL SIGNS BETWEEN STROKES :

Vowels before and after single consonant strokes have already been noted. A vowel between two strokes that represent a word of one syllable takes three situations : —

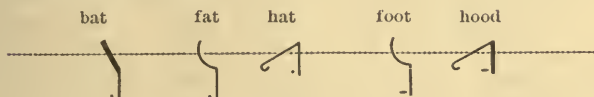
1. First position vowels are written (in correct place) after the **first stroke**, as



2. Second position vowels are written after the first stroke if **long**; but before the second if **short**, as



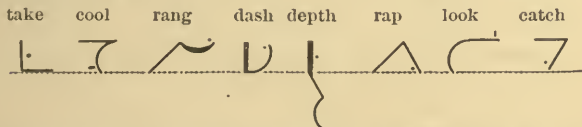
3. Third position vowels are written before the second stroke, as



* In other words, all **first** and all **long second** position vowels are applied to the **first** consonant; and every other vowel to the **second**; the design being to make the **place** of the vowel show its character, even if the dot or dash be carelessly written.

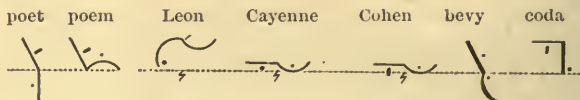
* This is the traditional rule, formulated for a time when vowels were more used than now. The treatment we would suggest for this situation is this:—

Rule. A vowel sign occurring between two strokes that stand for a syllable should be written in proper position after the first stroke, when convenient; otherwise, before the second stroke. The measure of convenience may be illustrated as follows:—



—the endeavor being to keep the vowel out of angles and ambiguous positions; and that accomplished, all further effort may end.

(87) Where two strokes stand for two syllables, the vowel sign is applied to the stroke of its syllable, as



(88) WRITING EXERCISE:

(Always execute the full consonant outline first, and then apply the vowel signs.)

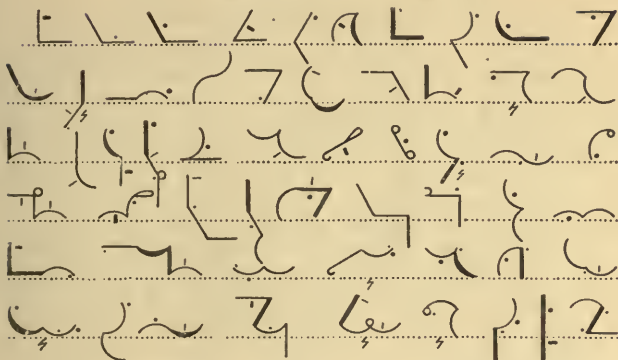
Tip deep fat fade mark meek feed took
 book did read can look been done road
 foot ship note sham rude boat that much
 made get good rush push ditch shock leave
 leech shook lave patch depth latch vim vex
 hark botch match tax thick tub teeth kith
 chin kin chat knit lady* many Effie Emma
 Annie Eddie Abbie papist memento gummy
 tobacco funny mimic sesame invest symphony
 dusky twit Memphis dusty late receipt fishy
 evade showed nail route theme lathe towage
 thief piano fasten muscle

For words like *Emma* and *Annie* write as many strokes as there are syllables, and vowelize according to Sect. 87.

(89) Use a pen for all these exercises, selecting one not so pliable as to shade too broadly. Since the advent of reliable fountain pens the pencil has become unpopular for shorthand, not only because pen notes are superior in point of legibility, but because continued use of the pencil hurts other penmanship.

* Note that final *y* has the vowel sound of *i*. In the words *one* and *once* the vowel takes the sound of wuh. These are peculiar aspects of *w* and *y*.

(90) READING EXERCISE:



Proper nouns are distinguished from the mass of words by the underscore.

READ BLACKBOARD SENTENCES No. 2.

(91) REMARKS:

After the consideration of one more principle (diphthongs), the student will have shorthand material sufficient to represent all the sounds of language, so that word outlines can be read; which leads to the remark that everything written should be read, and read many times in order to acquire perfect familiarity with every step. Write the same thing many times. Read that writing many times. Shirk nothing. These tasks cannot be dwelt upon too long or too assiduously.

(92) Do not lift the pen oftener than necessary. Make each consonant outline entire before removing the pen from the paper. Much of the procedure of this manual is in the direction of avoiding foolish pen liftings. A pertinent illustration of this will be found in the use of the ticks in Step V.; and the early discarding of the vowel sign obviates much pen lifting.

REVIEW QUESTIONS—STEP IV.:

What is a-vowel? How many are mentioned in this step? How are they represented? Do these dots and dashes bear any resemblance to other shaded and light characters? Is there a design in so indicating the vowels? There are how many dot-vowel signs? How many dash? Name the long dot-vowels. The long dash. The short dot. The short dash. Name all the first position vowels. Where is first position? Does it have anything to do with the ruling of the paper? Name four of the third place vowels. How many more are there? How many shades of sound is *vowel-a* said to have? Name three words containing dash vowel signs. Name three containing the short-dot signs. What do the figures refer to in Sects. 72 and 74? Does spelling appear to regulate the vowel sounds? How are the "exceptional" vowels represented? (Sect. 79.)

How would you pronounce *Noah, Eva, Ella*? How is the vowel read when written before a stroke containing wuh? Then wuh is really a consonant without vowel limitation? Which are written first in an outline, the consonants or vowels? A vowel read before a consonant is how written? Which side of an upright stroke? Which side of a horizontal? How about curves? Are the vowel signs ever joined to the consonant? Is it necessary to indicate the vowel within sets? What is the best way to discover the vowel sounds of a word? What is the vowel "scale"? Sound it.

Do vowels between two strokes have a fixed or variable position? What governs the position? Do the syllables have anything to do with it? What is the rule for first position vowels? For second? For third? Why is such painstaking demanded? What will it amount to when vowels are discarded? When is *y* a vowel? Give a few examples. How would you write *Annie* to make it differ from *Ann*? *Eddie* from *Ed*? *Emma* from *Em*? What is the rule?

When two vowels occur between two strokes, what is done? There are probably how many syllables? Then the syllable idea really settles the question? Which is preferable to use, a pen or a pencil? What is a foolish pen-lifting? Sing the vowel "scale."

STEP V.

DIPHTHONGS:

(93) **Definition.** The diphthong is a double vowel. There are four diphthongs, namely:—

AI, OI, EU (EW) and OU (OW)

(94) Diphthongs have two positions—AI and OI first, and EU and OU third; and they are generally placed to the consonant stroke like the vowel signs, through occasionally attached.

EXAMPLES:

AI OI EU OU hive ahoy pew vow poise bough



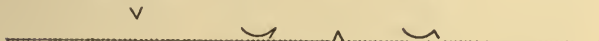
JOINED DIPHTHONGS:

few iron idea height Hyson cue eyes bow



DIPHTHONG WORD-SIGNS:

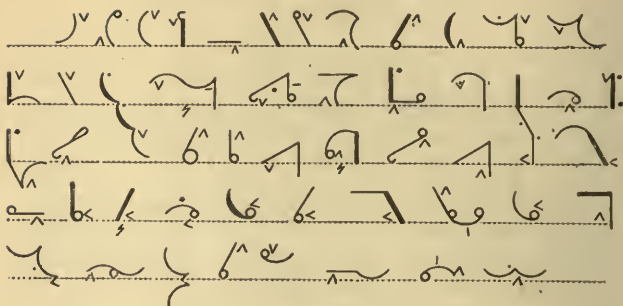
I aye or high new how now



(95) WRITING EXERCISE:

Toys pews aisle file vices noises ally
 (ul-luh) spice sky avoid dew rouse ounce
 Idaho lieu Ohio mew accuses Hugh
 amuses China voice houses eying highness
 high sliced shyster ivy desire voyage vouch
 review couch nephew widely chew annoy
 moist ahoy hew hoister juices argue Depew
 rescue feud hourly bureau writhe

(96) READING EXERCISE:

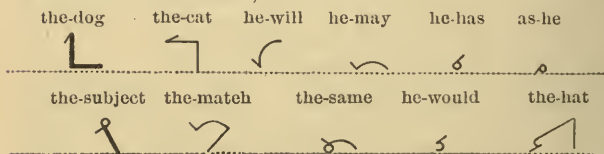


(97) THE TICKS:

Definition. The tick is the shortest linear character in shorthand writing, being in length less than half a stroke. Signs so small demand certainty of direction and nicety of attachment when joined.

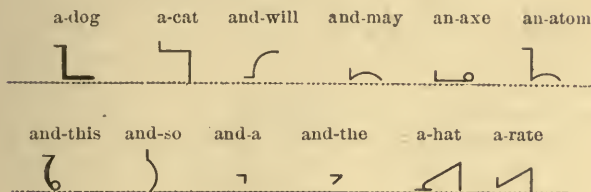
(98) The ticks are introduced to stand for frequently* recurring words, and their quality of being joined saves pen lifting.

(99) **The** or **he** is denoted by a light tick executed in the direction of *chuh* or *puh*; that is, obliquely with reference to the *line*, not to the stroke to which it is attached, as



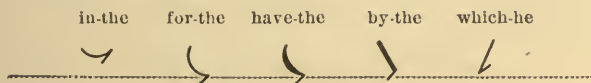
* C. C. Beale reports that in 180,000 words, covering all kinds of matter, counted and classified, **the** and **he** occurred 9,960 times, and **a** and **and** 7,598 times. By comparison, a few other words approaching them in frequency were: *for*, 3,394; *have*, 2,304; *to*, 4,920; *we*, 4,650; *you*, 7,530.

(100) **A**, **an** and **and** are denoted by a tick written in the direction of *tuh* or *kuh*; that is, upright or horizontal with reference to the line.



(101) As the examples indicate, these **ticks are joined**,* and really make a phrase form, with the word denoted by the tick as the first member. Always write the tick first, and read it first. Standing for actually another word, the tick takes precedence (in reading) of even the circle-S. The use of *S-tuh* initially, instead of *stuh*, favors the joining of a tick.

(102) Another feature of the tick (see 101) is that it can be joined, if need be, to the preceding outline, thereby becoming the second member of the phrase so formed. Whether the tick shall be joined to the preceding or following outline is governed by *convenience*. The single stroke word-signs are commonly *followed* by the tick, as




* In rare cases, where a fluent junction would be impossible, a tick-word *beginning* a sentence may be denoted by a tick disjoined.


(103) The two directions of the ticks are granted to secure good angles at the point of attachment, which gives rise to the following remark:—

(104) **Angles in shorthand.** It is well to appreciate, even at this step, the importance of good angles at the junction of strokes. There is this distinction of angles,—the acute is **good**, the obtuse is **bad**, the right angle is indifferent. The acute angle is termed good, because speedy writing has no effect upon its character. The obtuse is less desirable, because it is likely to degenerate into a curve when rapidly written. The angle as a “study” in shorthand writing is of exceeding interest; it has the most to do with the difference between theoretical and practical shorthand.

(105) The ticks make urgent demand for good angles; therefore two considerations are paramount when the tick is to be joined,—1st, the best angle when a choice is had of two directions; 2d, a forward direction of pen movement. If both cannot be secured, the quick (acute) angle is the more to be desired.

(106) TICK JOININGS:

Quick angles 

Slow angles 

(107) TICK WORD-SIGNS:

all already ought of or on to but should who
 \ | / \ | / \ | / \ | /

The tick word-signs are not commonly joined to long outlines, though occasionally to the single stroke word-signs when the form will not clash with the other signification of the tick, *i.e.*, *he*, *the*, *and*, etc.

of-such of-this on-this of-them to-him



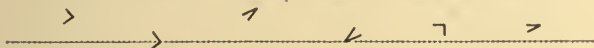
to-whom too-many to-which should-be it-sh'd-be



(108) TICK PHRASES:

Of-the, *to-the*, *and-a*, *and-the*, etc., which are purely tick phrases, are better joined together than to the preceding or following stroke, in order that these minute characters may be given a workable size. Therefore, always phrase the ticks when possible, and at quick angles.

of-the to-the on-the he-should and-a and-the



On and *should* are written upward; forward direction and phrasing demand this.

In the mental picture of what is to be written the tick forms an integral part of the whole outline. If the writer misses attaching one where it was intended to go, let him not go back and "touch up," but apply to the following stroke.




























(109) POSITION:

Two notions of position prevail in shorthand. One has already been noted, namely, the place or position of the vowel sign beside the consonant stroke.

This is vowel position, and has sole reference to the outline. Another view is that of strokes and outlines with respect to the line written upon. This is outline position. The two ideas blend into one when vowels are discarded. Until then the word-signs only will illustrate outline position.

(110) For the easier mastery of the word-signs they will be often represented in **groups**; that is, the same sign in three positions (1) **above** (2) **upon**, and (3) **across** (or below) the line.

GROUP WORD-SIGNS — List I. :

	1 by		2 will
	2 be, object		3 whole, allow
	3 to-be		
	1 time		1 ever
	2 it		2 have
	3 at, out		3 however
	1 each		1 these
	2 which		2 this
	3 much		3 those, thus
	1 if		1 we are
	2 for, fact		2 where
	3 half		3 aware
	1 here		1 wish, she
	2 her		2 shall
	3 our		3 issue

It will be noted that the most common word rests upon the line, which is the natural attitude for writing. The positions of the others will have to be considered more or less arbitrary until that matter can be viewed from a more rational standpoint. For the time being memorize the group word-signs, seeking to know each by its place as much as by its form, and employ them carefully in the writing exercises which follow the respective lists.

READ BLACKBOARD SENTENCES No. 3.

(111) FURTHER COMMON WORD-SIGNS—III. :

.....|..... had

.....o..... is or his

.....\..... happy

.....c..... when

.....—..... common

.....—o..... because

.....c..... we or with

.....o..... what

.....v..... ye or year

.....^..... beyond

shall-be

this-is

this-is-to-be

(112) WRITING EXERCISE :

This choice must first be taken. You will have no home next year. Avoid foul-mouthed youth, but may thy choice be nice boys. Who abused him so foully? New spice is necessary for the best pies. At what time should I come? Be up and awake while the day is young. I will ride whenever and wherever you desire. Avoid resigning yourself to his power. Your wine would be well enough if you were willing to do what was right with it. A reward will be paid for all work well done. Where we are aware of a mistake your words won't be worth much. Too many are annoyed by this noise. A moist season makes the rye look well. Soon he will come with them or with you. If you wish you may come now. I will do whatever (what + ever) you advise me to do.

* You must wake early and leave for Watson, where your son awaits you. The Swede swore he would switch the boy who stole his money. As he was walking on the beach a big wave wet his shoes.

SUGGESTION AND COMMENT :

The student should read shorthand aloud as a daily exercise. The reading of English in the common schools is a matter of regular practice, in order that facility may be gained in the management of pronunciation, inflection, and all that pertains to good elocution.

Not less should shorthand be read, but for the different purpose of training the eye to a quick recognition of the forms. If such reading is aloud, the critical student will not be satisfied with a halting, garbled version of his notes, but strive for a fluent and accurate rendering, and so acquire perfect familiarity with the characters.

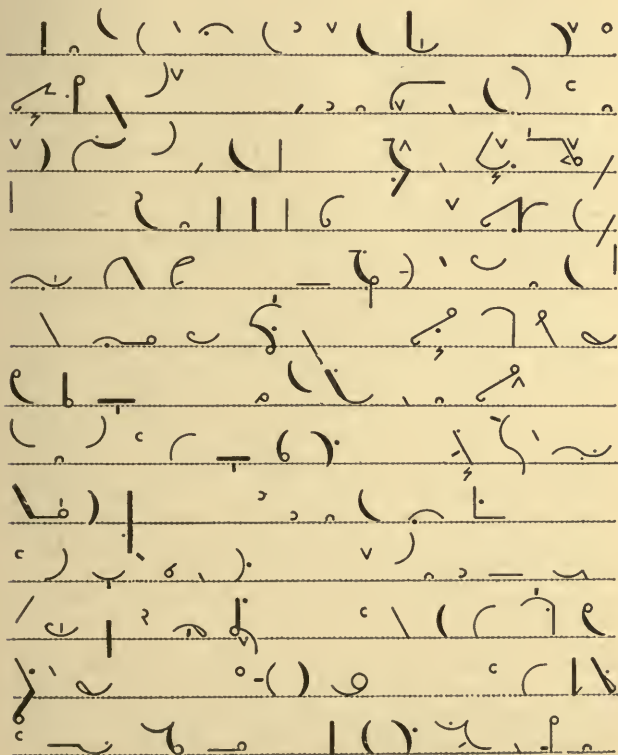
There is no reason why shorthand slowly written should not be as legible as print; and it will be if the writer executes proper outlines, and learns to know them at sight.

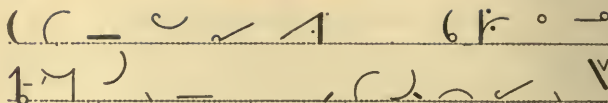
The zigzag mark thus far employed for the underscore may be considered the m-dash of stenography. It may usurp the office of the dash (or hyphen) when written between characters, or it may serve for the parentheses when made to enclose phrases. Placed beneath an outline, it may indicate a desire for emphasis or call particular attention to a new or technical word in unfamiliar matter.

* The starred sentences are quoted, with permission, from ANDREW'S GRADED SENTENCE BOOK, published by H. L. Andrews, Pittsburg, Pa.; and while acknowledging the obligation, we warmly recommend the student of shorthand to procure the book for study auxiliary to any system.

(113) READING EXERCISE:

(After reading the following sentences enough to become thoroughly familiar with every character, copy the outlines at least *five* times for practice in shorthand penmanship. See Step VI. for the new stroke which begins the second sentence.)





REVIEW QUESTION—STEP V.:

What is a diphthong? How many are there? What positions do they take? Which are first position? Which third? Is there a diphthong sound in the words *culture*, *nature*, *literature*? Are diphthongs ever joined to strokes? Name the diphthong word-signs. Do the appendages of *new* and *now* appear to be parts of the diphthong signs?





What is a tick? How long is a tick? Are ticks ever shaded? Is the direction of the ticks for *he*, *the*, *a*, *an* and *and* important? Is it convenient to attach a tick to a stroke beginning with the St-loop? Is the tick joined always to the following outline? What governs this? Name a tick word-sign. Is the tick word-sign ever shaded? Name the shaded ones. Why are some placed above the line? How can the same tick stand for both *he* and *the*? *An* and *and*? Are outlines of different parts of speech likely to conflict? (They are not.) Mention a few such cases already presented. (*You* and *your*, *him* and *am*, *ye* and *year*.) What direction does the *the*-tick take with reference to the line? Does the direction of a stem influence the direction of the tick? What is the direction of the *and*-tick? Why is an option given of two directions? Do angles have any bearing? Are angles important in shorthand? Why is legibility enhanced by proper angles? Which is the best angle? Which the worst? Are forward strokes desirable? Which the better, a quick angle or a forward stroke? Illustrate a bad angle. What direction are *on* and *should* written? *Of*, *to*, *but*, *who*, *ought*? Why are *who* and *ought* written downward? Name a few tick phrases.

What is position? How many notions of position prevail in shorthand? What is the first notion of it? What the second? Are they allied? What illustrates the first idea? What the second?

What is a group word-sign? Give an example. How many in a group? Which word takes the position on the line generally? What is third position? Do the vowels fix the position of all these word-signs? What are the signs and positions of the words *issue*, *allow*, *half*? Are the word-signs more readily learned in groups?

STEP VI.

(114) ADDITIONAL CONSONANTS :

	Sign.	Sound Name.	Conventional Name.	Power and Use.
Written Downward.		Suh	Es	S in Es-py, Pi-ous
		Zuh	Ze	Z " Ze-ro, Ra-zee
		Wuh	Way	W " Way, Sway, West
		Yuh	Yay	Y " Yea, Yost, Yahoo

These strokes are rarely used except **initially** and **finally**.

(115) **Syllables.** The appearance of the vowel leads to the first notion of syllabic representation in shorthand writing, because a vowel is the simplest form of the syllable. A single consonant cannot be a syllable, and the more common syllables consist of a vowel *and* a consonant.

(116) Syllabic treatment of word outlines is greatly conducive to legibility. One reason for this is that the habit is early formed to look upon words as combinations of syllables; and if the shorthand outline can be made to imitate this structural feature, the eye comprehends the meaning of the form thus graphically pictured.

(117) **GENERAL RULE.** When considering the outline for a word, write a stroke for a syllable, as far as may be possible. This is the principle underlying the word forms and writing procedure of this manual.

(118) The need of a **stroke form** for S, Z, wuh and yuh is incidental to syllabic outline formation, and its use produces the variety of outline needed to prevent conflict of words.

(119) RULE FOR STROKE-S:

Employ the stroke-S, i. e.), when S is the only consonant sound in an initial or final syllable. Stroke-S might appropriately be termed *Syllabic-S*.

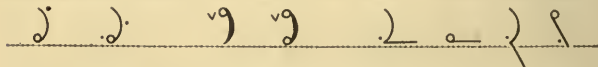
es-sence sense sci-on sign ra-cy race Cy-rus sires



(120) The circle-S (°) is used in all other situations. It is seldom found necessary to employ the stroke-S medially; and, besides, the circle is the more fluent hinge (so to speak) at the junction of strokes.

(121) The above **rule** is of almost universal application. The rare occasions for a slightly different application of it are (1) when another S occurs in the same syllable (because the appendage *ses* does not furnish the vowel implication needed), and (2) a few cases where a distinguishable outline is needed. For example: —

cease assess (*whispers*) size sizes (*voice*) ask sack asp sap

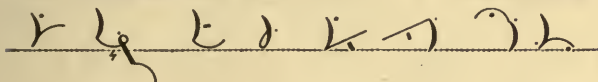


Hereafter circle-S will be termed S simply, and the alternate form stroke-S.

(122) RULE FOR STROKE-Z :

The stroke form is always used when Z is the first sound in a word; in all other cases it follows the rule of Section 119.

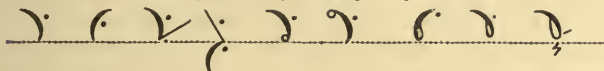
zeal Zanzibar zone zest zero rosy mazy asthma



(123) RULE FOR STROKES WUH AND YUH :

The stroke forms are employed when wuh or yuh is the only* consonant sound in a syllable, except that S and its loop modifications may be included in the same syllabic stroke.

way yea wary payee ways sway yeast west Wooster



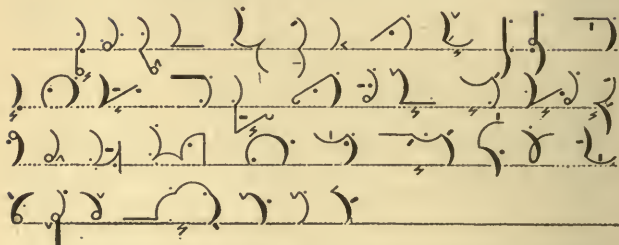
(124) WRITING EXERCISE :

Waste ceases Essex society over Stacy
science Siam secede seance zig-zag Sophia
assist seditious Swazey noisy Zerah assister
Swansea hazy osage serene fussy Worcester
saurian serious pussy posy Assyrian (es-ruh-n)
sofa Sepoy sedate estimate escape espouse
Savoy estate esteem series esquire sorrows
pursue ensue Yerxa saucy Wiswell Pickwick
Orwell see-saw solo Xenia

READ BLACKBOARD SENTENCES No. 4.

* It is interesting to note the similarity of treatment of the two forms of S and the two forms of wuh and yuh.

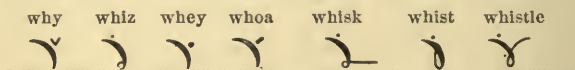
(125) READING EXERCISE:



Plurals of words ending with stroke-S generally finish with the circle-S, as *policies*, *fallacies*, *argosies*.

(126) THE ASPIRATE — HUH:

It has been remarked that huh could be omitted from words like *wheel*, *whim*, *whiff*, without materially affecting legibility. The syllabic use of wuh suggests other words of the same class, the outlines of which need not contain huh, though there may be strong aspiration. We refer to words like





It may not be commonly noted that *when*, *where*, *why*, etc., if spelled by sound, appear as *hwen*, *hwere*, *hwy*, and the theoretic rendering furnished for this situation is an H-tick prefixed to *wn*, *wr* and *wuh* respectively.


This is well enough, so far as theory goes, but in this method we have ample use for the tick in another direction; therefore treatment like that presented in the next section is made to prevail.



(127) HUH GENERALLY OMITTED:


Though frequent in spelling, H is obscure in sound, and may often be omitted without danger to legibility. When necessary use the stroke-H, considering it merely in the light of a word identifier in special cases; as, for instance,

 is *hat*, because

 would be *at*
 is *hitch*, because

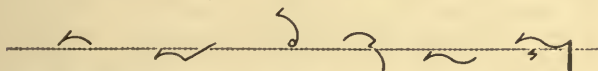
 would be *each*
 *hate*, because

 would be *it*
 *hood*, because

 would be *had*

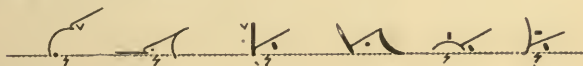
(128) But stroke-H does not join favorably to *muh* and *ur*, so an oblique tick is recommended for this situation; as

. hem hammer horse mohair humane Hammond



At the same time proficient writers stand in no urgent need of this device, and receive ample assistance from position or the context to freely read unaspirated outlines.

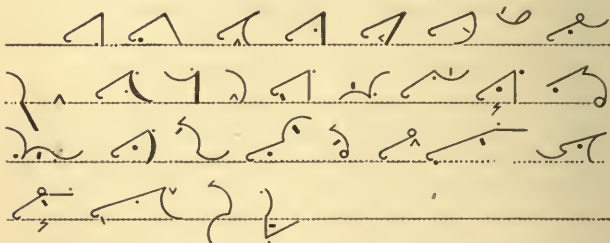
(129) When *huh* is preceded by another character, oftentimes its hooked beginning is imperfectly formed. This is no blemish; merely the result of fluent writing. Note the following:—



(130) Stroke-H may be omitted from the outlines of the following words:—

Write: Here home happy hope her horse
harm help white height health had
half homely history halve harmony
humanity hand hamper happen harp
whiskey heart whisper whew wheezes
heard whence whirl wine whimper
whisker whop whale whack mishap
whole hour adhere

(131) READING EXERCISE:



(132) WORD-SIGNS—IV.:

..... } especial

..... } ask

..... } essential

..... } into

..... } unto

..... (..... thank, youth, thousand

..... — give
















..... — together

..... } influence

..... } suggestion

It is a wise plan to have a sort of "knowledge book," wherein to copy word-signs and all valuable hints received regarding shorthand. Have the book small enough to be easily carried in the pocket, and refer to it at odd moments.

(133) FURTHER PHRASES:

 we-have	 you-will-have	 of-us
 we-will	 would-have	 to-us
 we-shall	 with-me	 for-us
 we-shall-have	 with-him	 in-his
 you-will-be	 in-this	 we-think

Note how *us* and *his* are represented above. Write **only** the phrases given, and positively no other. Phrasing is often desirable, although not absolutely essential. Many good writers do not phrase at all. It is a development of the subject which may or may not be followed.

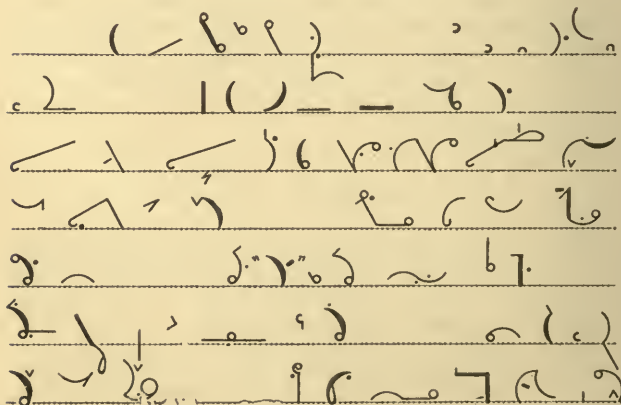
(134) WRITING EXERCISE:

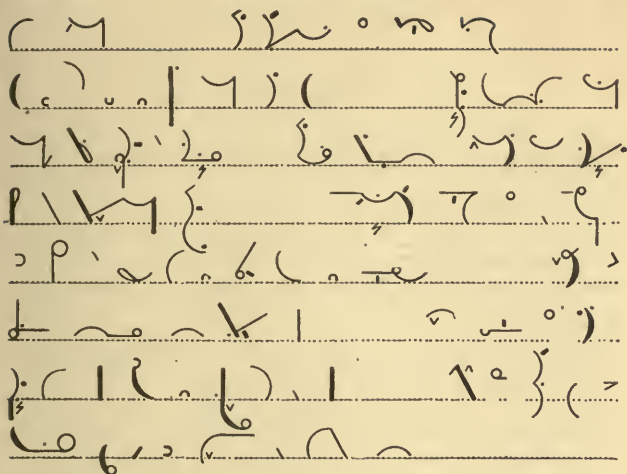
When writing, always reason out the full outline before putting pen to paper; but having decided what the strokes are to be, then write them without a pause. A tick prefixed or affixed is a part of the full form; do not go back to "touch up" characters, or to attach ticks.

We will give thanks unto Him. Cease this unnecessary waste. Society has this season for exercise.

Her essay showed special thought and was essentially wise. Life to us is especially rich in hope. Celina was "scienced" in the choicest ideas of stenography. The Sepoy was accused because he was first in the uprising. The astute owl allows no mouse to escape. We are happy because we know how many will come from Essex. We shall use Worcester sauce next season. He says "Ahem!" when he has the asthma. Lucy lies in a hammock on the piazza. He hitched his horse beside the hedge and headed for home. Because of seditious schemes his influence was wasted. Salome, the physicist, knew how to make essences out of herbs. We must have silence in the game of Whist. We shall be especially influenced by your advice. The deceased is said to have caught the disease in New Zealand. If you will espouse this cause now I shall be especially happy. The sausages were sizzling in a saucer on the stove.

(135) READING EXERCISE:





(136) REMARKS :

The sentences herein given are not remarkable for their coherency or wisdom. They are presented simply to illustrate certain phases of word structure — certain pronounced sound situations — and intended to impress the rules and principles so strongly that the student will be led to ever after recognize the situations, and be able to apply the right procedure.

To the shorthand writer words are the compounds of syllables, and syllables expressive of situations for which stenographic principles are devised ; and whether it be this or that of the principles which have been, or are to be, introduced, it is for the student to appreciate the *situation*, know that there is certain treatment to appertain, apply the same quickly — and the deed is done !

(NOTE — As allied to the study of Syllabic-S, See *Vowel Implication*, p. 269).

• REVIEW QUESTIONS, STEP VI.:

How many new signs appear in this step? What are they? When used? Why not introduced before? (Because they have such limited and special use.) Do these complete the exhibit of primary shorthand material? (They do.) Could these strokes be called syllabic: *s*, *z*, *w* or *y*? (Yes.) What is the syllable in word structure? What is the rule for dividing a word into syllables? How does a dictionary indicate the syllables? What is the general rule for syllabic shorthand writing? What is the advantage of syllabic treatment?

When is stroke-S used? Is it used for medial syllables? Name three words for which it is proper to use stroke-S or Z. What would these outlines stand for if S was used? Does the rule apply when another sound of S is included in the same syllabic stroke? Give a few instances. (See Sect. 121.) What is the rule for stroke-W or Y? Do they essentially follow the same rule as stroke-S? Then the two forms for W, Y and S are practically for the same reason?

Would you employ the stroke-S for the termination *-ism*? How would that syllable be represented? How would *cease* and *ceased* be written? And by analogy what would be a way to write the syllable *cist*? Yet how would *resist* and *possessed* be written? Why this variation?


Why is *ask* a word-sign? Why *into* and *unto*? Is it not because they are departures from suggestions already given? Should beginners phrase? How much? Do all writers phrase? To what extent is it safe?


When can *huh* be omitted? Name two *wuh*-words that have a sound of *huh* not indicated. How are *home*, *happy*, *her* and the like written? What is stroke-II ever used for? When is Z always employed? In other situations what rule is followed? How is II represented before *muh* and *nr*? Why is this? What are stenographic principles apparently devised for? What should be the endeavor of the student in shorthand study?


STEP VII.


UPWARD AND DOWNWARD R AND L:

(137) Reference to the scheme of consonant signs will show two strokes for each R and L. These have important application in syllabic writing, because their direction is dependent upon the adjacent vowel. They also present an early step in the discarding of vowels; although at this stage the student need only take cognizance of the syllabic tendency of the two forms for R and L, and endeavor to understand and apply them before proceeding further.

(138) **Rule:** Upward-R (Ruh)  is used for the sound of R when it is *followed* by a vowel sound in the same syllable; and always after M.

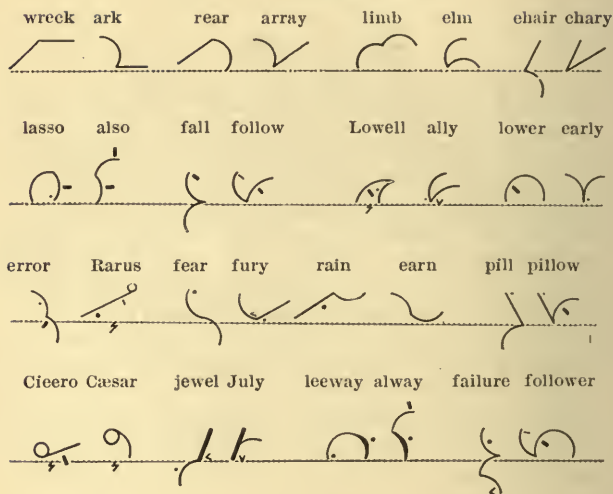
Downward-R (uR)  is used for the sound of R when it is *preceded* by a vowel sound; and always before M.

(139) **Rule:** Upward-L (Luh)  is used for the sound of L when it is *followed* by a vowel sound, and in monosyllabic words after S, as *sale*, *Saul*.

Downward-L (uL)  is used for the sound of L when it is *preceded* by a vowel sound; but it is never written alone.

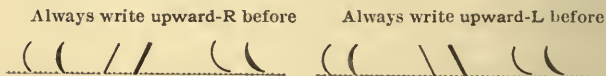
See also positives and negatives contrasted in Step XVI.

(140) EXAMPLES :



(141) EXCEPTIONS :

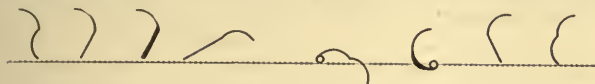
The foregoing is a clear rendering of a syllabic situation for the advantage of beginners* in writing and reading legible shorthand. The following exceptions in favor of a mechanical facility of execution are for all practical writing : —



* This distinction between upward and downward L and R should be justified, in the estimation of the student, if it did nothing more than distinguish the frequent final syllables -ry and -ly from -er, -or and -al.

POOR ANGLE

earth arch urge room summer elves help health

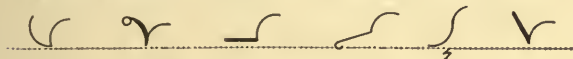


GOOD ANGLE



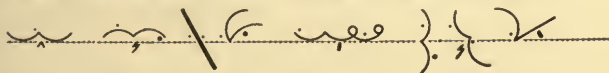
(142) In words like *mellow*, *valley*, *Rollo*, the student is sometimes in doubt whether to write downward or upward L, or both. The practice is to make the strokes correspond to the number of syllables, and select the L which will best show this without vowel assistance, namely, the upward.

follow swallow gulley hallow Shelley bellow



(143) In shorthand writing double letters are commonly considered as having but one sound; but for some words a syllabic structure must be given to the outline to distinguish them from words containing the same sounds, but fewer syllables. This treatment greatly assists legibility when vowels are discarded.

annoy Emma abbey allay innocence essay Effie arrow



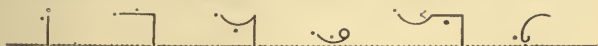
(144) WRITING EXERCISE:

Bear ball pair fall ring rake ark rug
 argue coal halo elbow Lora Aurora narrow
 orb veal shawl lily reveal layer Alma lazy

(146) CON, COM and COG :

These common prefixes are denoted by a dot applied like a vowel sign, only at the *very beginning* of the outline. This prefix-dot is applied after the consonant part of the outline has been written. This in imitation of the vowel, because it may be likewise discarded; in fact, proficient writers often omit the dot for *con*, *com* or *cog*, or denote in some other way.

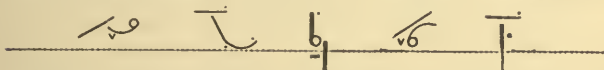
commit connect cognate commence communicate cog-wheel (?)




(147) A common error in writing words like *communicate*, *commend*, *connect*, is to consider the double letters (mm nn) as two sounds. The better way is to divide the words *comm-unicate*, *comm-ence*, *conn-ect*, employing the prefix-dot for the *comm*, or *conn*.

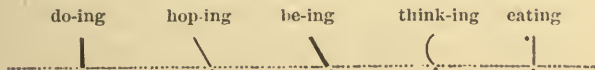
(148) *Con*, *com* or *cog* **within** a word is denoted by disjoining, as

re-cog-nize ac-com-pany dis-comm-ode re-con-cile ac-commo-date



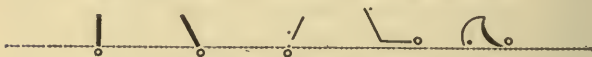
 This makes convenient disposition of the compound prefix syllables *decom*, *discon*, *incon*, *incog*, *irrecon*, *miscon*, *noncon*, *recon*, *recom*, *recog*, *uncom*, *inrecon*, *unrecog*, etc.

(149) The affix *ing* is denoted by a dot at the end of the outline, if the stroke *ing* will not make a good angular joining, as



(150) The plural **ings** is denoted by a disjoined circle-S at the end of an outline, when the stroke **ings** is not convenient, as

doings beings etchings pickings leavings



(151) The phrases *ing-the* and *ing-and* are indicated by the disjoined * tick, as

having-the making-the fixing-the looking-and taking-a doing-a



(152) WRITING EXERCISE:

Compel conceal consist conciliate congeal
conjugate consensus convene convivial convulse
discontent decompose convey inconsistent, com-
pile irreconciled incognito misconceive noncom-
mittal recognize unconscious

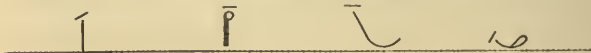
Confess lacings convey console committee
conduce confused conceit commiserate conjury
casings consume musings

Jerry was eating and talking and looking, all at the same time. Having a good influence. A concealer of stolen goods. The composer of "Iolanthe." He was fixing the arm of the chair.. A sealer of weights and measures.

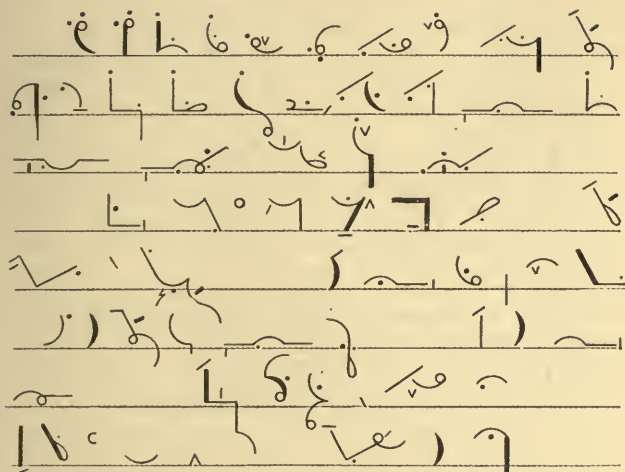
The conjuror confessed his power to be of no effect. Choosing the right is always making the best choice. We knew the commodore had reached the vessel.

* By analogy the phrase forms *the-con*, *he-con*, *and-con*, *a-com* might, with discretion, be indicated as follows:—

the-committee and-concede a-company he-commenced



(153) READING EXERCISE:



(154) HALF-LENGTH WORD-SIGNS

(halving adds T or D):

•	not	that	could	get
1	~	(2	—

READ BLACKBOARD EXHIBIT NO. 5:

As soon as the student can write sentences with some readiness upon the typewriter, it is a pleasant task to prepare alternate lines of typewriting and shorthand, using the sentences already given for practice. Make a line for the shorthand with the hyphen of the writing machine, only striking it very lightly lest it puncture and rend the ribbon. Submit all such work to the teacher for correction, adding thereto the date and the name of the writer.

(155) GROUP WORD-SIGNS — LIST II.:

in, any
 no
 own
 me, my
 him, am
 home
 thy
 them, they
 though
 ease-y
 was
 use (v)
 see, saw
 so, say
 us, use (n)

herself
 ourself
 myself
 himself
 hoines
 thing
 language
 long, along
 advantage
 large

A few of the above are not strictly word-signs, but they complete the groups of three, and help the memorizing of the word-signs proper.

(156) COMPOUND FORMS:

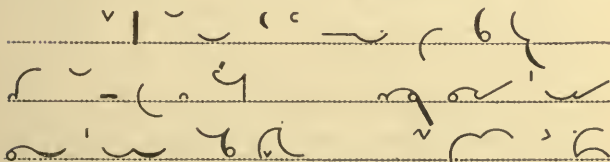
anywhere	something
nowhere	anyway
wherever	whenever
somewhere	forever
anyone	never
no-one	whenever
someone	wheresoever
anything	whosoever
nothing (no-thing)	whereby

(157) WRITING EXERCISE:

Cicero and Cæsar had special fame. Errors of thought justify mistakes of judgment. Allie east his arrow at the mark. Effie and Ella never hoped for his arrival. Cyrus asked several times for that reward of merit, but could never get it. Swear not at all. Several of the company's sources of income will soon fail. Whatever is worth doing at all is worth doing well. These things are so common we do not notice them. When you went out where did (half-length) you go? It is not necessary for us all to think alike on the same subject. Anyway, I desire you to come home with me soon. To know yourself, is commonly of much advantage. Ayer's Sarsaparilla will help his health if used in small doses.

* Will you resume your studies in this room? Saul became the Apostle Paul. The poor peasants of Russia fear the absolute power of the Czar. The two large rear offices in City Hall are occupied by Samuel Thayer, the miserly mayor of Nowhere. Tomorrow will be the wedding day of Mary Murray, who is going to marry Harry Darrow. Miss Walsh wore a yellowish shawl to the social. Elisha, Elijah, Elias and Elihu are names which are seldom met with now.

(158) READING EXERCISE:



* See foot note, page 54.

syllabic matter? Would one R or one L indicate the syllables as clearly? Have you ever tested the matter? If not, try writing the words in Section 140, using one form of R or L. Do two strokes for R and L assist legibility? Do they imply the vowel if it happens to be omitted? Then it is not difficult to read such outlines without the vowel signs? Then, too, it can be made a step toward dropping the vowels altogether?

What is the rule for upward-R? Are there any exceptions to this rule? (See Sect. 141.) Do shorthand rules generally have exceptions? What is the rule for downward-R? For upward-L. Did you note any exceptions to this? Are they "mechanical" or otherwise? What does the word "mechanical" stand for in this connection? Give the rule for downward-L. Why is downward-R always written before *muh*? And upward-R after? Does *s-muh* generally come under the same limitation? (Yes.) How would *warm* be written? And *Quorum*? (Exceptions.)

Why is upward-R always required before *thuh*, *dthuh*, *chuh* and *juh*? Is this an arbitrary matter? Then it must be remembered? Are good angles important enough to demand this? Which is better, a bookish rule or facile execution? How is *luh* written when alone? How after S in words of one syllable?

How are double letters indicated in shorthand? Are two strokes sometimes employed in such a case? When is it necessary? Give three words requiring upward-R. Three for downward-R. Three for upward-L. Three for downward-L. Is there much need of indicating the vowels in such a word?

What are *con*, *com* and *cog*? How are they denoted? What is a common error in this connection? How denoted when within a word? Does not this practically cover all compound prefixes? How may *the*, *a* and *and* be denoted before these simple prefixes? Are *cog-wheel*, *concomitant*, fair examples for the use of the prefix-dot?

How is *ing* represented? The plural of it? Is this a logical arrangement? When is it proper to use stroke-ing for the affix? How are *ing-the*, *ing-and*, etc., represented? How are outlines treated which theoretically end in *ruh-ur*?

What are compound outlines? What does reducing a stroke to half length mean? What does it add besides the sound of *tuh*? Name a few group word-signs from List II. Do you remember all the word-signs thus far presented? How many have been given? What has Step VII. discussed?


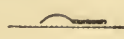

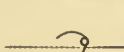



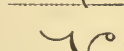

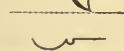

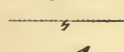

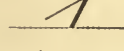

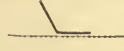



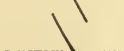
STEP VIII.

SIMPLE STROKE WORD-SIGNS:

(159) The word-signs thus far given have been for the most part those which stand for the common and petty words of language. Before leaving Part I., it is proper to introduce another list of acknowledged value, and thereby widen the scope of our writing. This subject is given considerable prominence in this manual, because word-signs are of such importance in practical shorthand writing. The need for abbreviation permeates the full scope of the Pitmanic systems of shorthand, simply because phonography in its theoretic breadth is not adapted to verbatim reporting. The word-sign is the most extraordinary example of abbreviation; and, lest the intent and meaning be obscured in the abbreviating process, we counsel the learner to give special study to this branch of practical shorthand writing.


The lists of word-signs which follow may be regarded as quite long, and somewhat difficult to manage; but such is not entirely the case. In Part III. a much fuller list will be presented, and one wherein the signs exhibit all the modifications the stroke is susceptible of carrying. So far as learning the word-signs is concerned, that is somewhat a matter of practice. To conquer a few is to lay a foundation; the next installment becomes more easily the property of the student; and by following the plan herein outlined, of actually using the signs in sentences, and absorbing a few at a time, a great many may be appropriated without undue effort.


(160) MISCELLANEOUS WORD-SIGNS:


 accept	 magnitude
 acknowledge	 Massachusetts
 almost	 mathematics
 although	 nevertheless
 architect-ure	 New York
 aristocrat-ic	 origin-al
 assembl-e-y	 peculiar
 change	 popular
 charge	 publ-ic-ish
 commonwealth	 refer-ence


The adjacent lists represent word-signs formed of the simple stems, with but very little modification. They are introduced, not to display the scope of word-sign manufacture, but to encourage a mastery of valuable material. Quick writing demands a more abbreviated style than ordinarily obtains, and the word-signs are abridged forms devised to more easily accomplish that purpose. Therefore we cannot too strongly urge upon the student the importance of familiarity with as many word-signs as it may be possible to acquire.


READ BLACKBOARD EXHIBIT NO. 6.

 dignity


 regular

 disadvantage


 represent-ed


 efficient


 republ-ic-ish

 expect


 respect-ive-ful

 familiar

 San Francisco

 February


 satisfac-tion-tory

 honest


 speak-er

 infer

 sufficient

 irregular

 testify

 knowledge

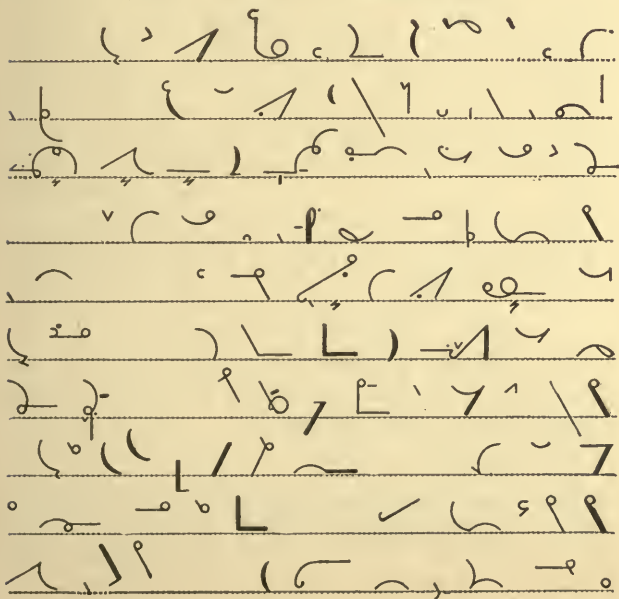
 United States

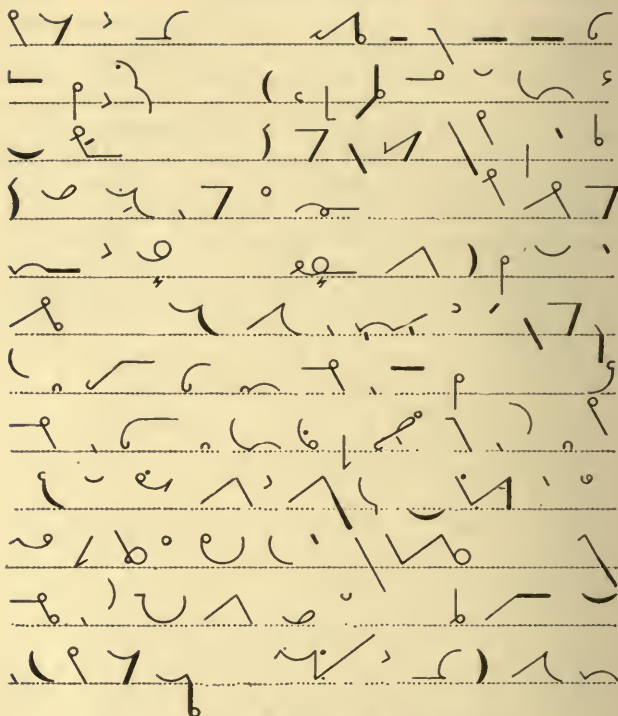
(161) WRITING EXERCISE:

God save the Commonwealth of Massachusetts! Whatever way you go you are commonly influenced by an advantage. The judge's charge was not just as represented. In all thy ways acknowledge Him, testifying to His goodness. He will allow you to come if you will be subject to him. It is necessary to have special knowledge of some things. She is somewhat changed, and getting peculiar in her ways. We must acknowledge that this man has a large store of knowledge on the subject. I wish you could speak the language satisfactorily. You will be always welcome at my home in San Francisco. Reasons and causes, whys and wherefores are in all things. When

you have made a beginning of mathematics that is not half of it. We will go to New York to see him if he expects us to. He is popular because he is honest. I shall speak this language in whatever assembly I may be, because I have no sufficient knowledge of anything else. I infer that each one was satisfied he had an advantage. In the February tests he had architecture for his special subject. It was the last mistake of any magnitude he ever made. He was too aristocratic to acknowledge that it was irregular. It was a peculiar subject for a speaker of his dignity to select. He represented the United States with dignity and efficiency.

(162) READING EXERCISE:





(163) PRACTICE MATERIAL:

The following letter should be written at the rate of sixty words (at least) a minute before the student enters upon the study of Part II.

CYRUS WILLIAMS,
San Francisco.

Sir: I follow your suggestion to write you in stenography, because you think it will be to my advantage to become especially familiar with it. I acknowledge that

writing the common things of the study many times must be highly advantageous to anyone, but, nevertheless, I am well aware of the peculiarities of the subject.

I represented this to the youth you sent me in February, and while accepting him I saw that his references were not to his advantage, but hoped he would change in lapse of time, and in my first speech with him charged him with much advice essential to his success.

Do you think it necessary to have him here with me the whole season? I was almost in hopes that he and Thaddens would get on well together, but if they will not, I shall have one of them go with the representative to the assembly; which will be best anyway, because if they are not in company they will do nothing wrong. The representative referred to comes from one of the most aristocratic commonwealths of the Republic, and all testify to his dignity and popularity as a public speaker; so his influence will be satisfactory, and of no disadvantage to the boy.

I acknowledge that the young fellow does his work efficiently, and think he will possess sufficient knowledge when he becomes familiar with our customs. Although he is peculiar in some respects, he is thoroughly honest, and I infer that he will now do right wherever he goes. Whenever I refer to his past irregularity he acknowledges the error, and says he is sorry for it; but as it was his first mistake I have excused it, and will use my best influence to make him regular in his ways and especially in his language for all time to come.

As I am going away soon, I shall be happy to acknowledge anything you may do for him in my absence; and if he should leave while I am away, however, whenever and wherever he goes he will have my best wishes.

Thanking you for your offices in his behalf, I am

Yours respectfully,

(164) SYLLABIC SHORTHAND:

Correct syllabic division of words lies near the root of pronunciation. It is the strong feature of the dictionary to the learner of language; it is an essential quality of word utterance. Shorthand is most truly a representation of spoken language, and, therefore, the syllabic idea plays an important part in the structure of stenographic forms.

Throughout this work constant reference will be made to the syllable as the unit of word analysis, and the influence the syllables have upon the shorthand outline; and in order to become well grounded in correct procedure, it will be wise for the learner to make earnest effort to execute syllabic outlines.

The simple rule to write a stroke for a syllable is not difficult to follow, after a clear notion is had of what a stroke consists. The position of the syllable should likewise be understood (see Syllabic Division of Words, Part III, or a standard dictionary). The linear consonant sign and its appendages constitute the *stroke*, and it can commonly be made to contain and picture all the sounds of a syllable. There are occasional syllables, the sounds of which cannot be condensed into one stroke, but the operation of the rule is so general, and its results so conducive to legibility, that it stands out strongly as the prime and redeeming feature of practical shorthand, making it more nearly a graphic representation of language.

(165) ANGLES:

When the obtuse angle is described by a rapid movement of the pen, it is likely to degenerate into a curve, though the acute angle remains unchanged whether written slowly or fast. Hence it is that in shorthand writing obtuse angles are to be avoided as much as possible, and right angles are less desirable than acute. The latter is the *quick* angle par excellence!

When an option is granted in the junction of strokes, the quick angle should be selected because it is more conducive to legibility even when shorthand is carelessly written. We would admonish the learner to be exceedingly careful in this matter, and having in mind the value of good angles, exercise judgment in all

joinings of strokes, ticks, or any shorthand material. The judgment soon becomes trained to discern the possibilities of a situation, and the best selection will be quickly made of many available angles or directions of strokes. Skill in this comes from experience and painstaking from the beginning leads to that proficiency wherein the wisest procedure is almost an unconscious act.

(166) CONVENIENCE:

Convenience is a ruling motive in shorthand writing. It means the subjection of every awkward movement, and every untoward circumstance. Therefore the student must not be surprised if occasional reference be made to convenience as an explanation of some departure from rule or expectation. The precepts of theory may be sometimes ignored and its rules violated, if fluent form and ease of writing can be attained by other procedure.

Fluency of outline depends upon these favoring features: a cursive direction of strokes, and good angles at points of junction. Inasmuch as fast writing is best fostered by these qualities, it will be readily understood that almost everything which relates to outline formation must be made amenable to their demands. Speed of writing must be secured at any hazard, and it can only be insured by convenience or fluency of movement. On the other hand, legibility will be better secured if syllabic structure is maintained concurrently with good angles and forward strokes.

The student should pay due heed to the established rules of his shorthand system, and have proper respect for, and confidence in, their teachings; but at the same time he should remember that *convenience* quite often asserts itself superior to rules, and more fluent shorthand is the result.

(167) CONCLUSION OF PART I. :

Part II., which follows, will be characterized by the almost entire absence of vowel signs. This will be the most important step thus far to be taken, but it is warranted by the circumstances. This book is pre-eminently a practical shorthand teacher, — *practical*, in the sense that it presents a style of shorthand that can be written rapidly, and shorthand cannot be rapidly written which contains disconnected vowel signs. The latter have always been associated with the so-called “corresponding style,” which has no style or place in the *business* of shorthand writing. On the other hand, *practical* is the adjective applied to shorthand that is adapted to verbatim reporting, and to all the requirements of such writing as a bread-winning profession.

At the same time it must be admitted that the vowel is the great word identifier. If the consonant strokes properly constitute the *skeleton* of a word, then are vowels unmistakably the flesh and blood. Therefore, it would be impossible to leave them entirely out of consideration; they must be *implied* in some way, and vowel implication is one of the most ingenious and interesting features of Pitmanic shorthand.

We almost hear the query: Why ever learn vowels, when they are to be so soon discarded? The quick reply is: They must be learned in order that the progression to vowel *implication* may be logically made. Besides which, the rare insertion of the vowel sign may be demanded, and it must be known where they should be even if they are not seen.

PART II.—Business Shorthand.

CLASS WORK.

(168) PREFATORY REMARKS:

* Shorthand is a dry subject at its best; and the earlier it can be invested with agreeable features, the better for the student. The aim thus far has been to introduce a variety of work, in order to awaken and maintain interest—and originality is claimed for this arrangement.

In a “Plan of Instruction in Shorthand,” published seven years ago, the idea was advanced that *writing and reading* shorthand in sentences and paragraphs, suited to the successive stages of study, should take place from the very beginning. The value of this was amply demonstrated in actual teaching; and the favor with which the idea was received is best illustrated by the eagerness with which teachers adopted it, and by the fact that the more recent text-books present that plan of procedure.

In most of the early manuals the tedium of principle and precept is hardly relieved in the primary steps by anything more exciting than the writing of long processions of words, words, words. This cannot fail to be dull labor, even for the most ambitious inquirer, and enthusiasm soon weakens under such heroic treatment. Therefore we cannot help believing that the difficulty of shorthand has not been so much a bar to its progress as the unmanageable text-book. The live young person is not so much deterred by obstacles when they appear in reasonable guise, as he is crushed by difficulty when it is a veritable weight of woe.

The so-called corresponding style (*i.e.*, writing with all the vowels) has gone by. The transfer of shorthand writing from the boudoir to the business office has given it a quietus. The extraordinary

demand for stenography in commercial affairs calls for a more expeditious way — and Business Shorthand is the response.

The sub-title *Class Work* has special reference to the use of this book in schools.* Desk work, even with most persuasive helps, cannot surpass in interest and value the exercises of the classroom, with their lectures and suggestions by the teacher, the drawing forth of knowledge, and the incentive which comes from association with other learners.

As this work progresses, the student should pay due heed to the many details which compose these Steps. Let him be common-sense in investigation, diligent in practice, and tangible results will surely follow.

* We are of the opinion that the best results from shorthand study can be gained in a well-conducted school. Self-instruction is a legend which beckons to devious ways and success deferred.

The very day this book was conceived an editorial in a leading Boston daily said: "It is a notable advance in industrial education to have shorthand taught in all the public schools of Boston from this time onward It will be found to be one of the most effective methods by which the accuracy and completeness of an English education may be tested Boston is simply following in the wake of other cities, where these studies (shorthand and typewriting) have been introduced; and nothing could have been added to our school system which is more likely to be popular and to make less encroachment upon valuable time."

Taking the cue from this strong expression of opinion, we have arranged the substance of this manual for "all schools" — public and general, as well as commercial.

STEP IX.

INITIAL HOOKS.

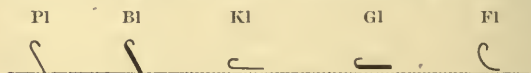
(169) COALESCENT L AND R:

Certain consonant sounds coalesce (blend) more or less freely, and become the expression of almost a single vocal impulse. Such coalescents already noted have been *st*, *sl*, *sw*, and other blendings of the appendage S (°) with other consonants; and the manner of representing the same has been illustrated.

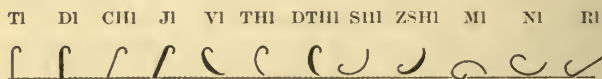
(170) A more common coalescence is that of L or R with a preceding consonant. L and R are called *liquids* because they unite so readily with other sounds; and in shorthand this blending is pictured by small initial hooks.

(171) THE L-HOOK:

A small initial hook turned on the right side of upright strokes, and upon the upper side of horizontals, stands *primarily* for a coalescent sound of L, as



in *plow*, *blow*, *clue*, *glue*, *flow*; though for the sake of securing a brief outline the hook is made, *secondarily*, to stand for sounds not coalescent, as

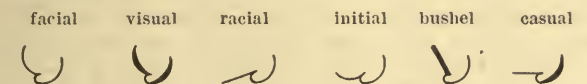


in words like *tell*, *chill*, *jail*, *rule*, *shell*, *knell*, etc.

The foregoing comprise all the consonant stems to which the L-hook may be attached.

(172) The L-hook is an appendage, and should be read next after its stroke. Although written first, when a stroke is executed that is to picture a word or syllable, the order of reading will be : 1st, the principal stem, 2d, the L denoted by the hook.

(173) The L-hook upon TH and DTH is of rare occurrence. SH and ZSH receive the L-hook upon the lower end, and are written upward. This to distinguish from final N-hook, which will be described farther on.



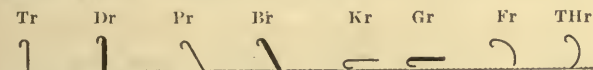
(174) The L-hook upon M, N and R is written large, to distinguish it from the wuh appendage, similarly prefixed, as



(175) The stems S, Z, L, ING, W and Y permit no L-hook attachment.

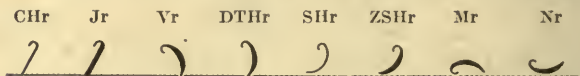
(176) THE R-HOOK :

A small initial hook turned on the left side of uprights, and on the under side of horizontals, stands *primarily* for a coalescent R, as



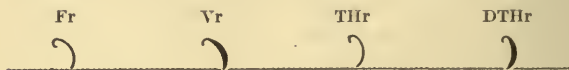
as in *tray, draw, pray, brow, crow, grow, fray, throw* ;

though, *secondarily*, it is made to stand for uncoalescent :



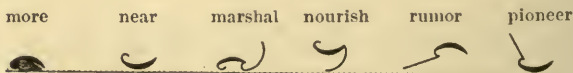
in words like *cheer, jar, over, other, sure, azure, humor, honor*. The foregoing comprise all the stems to which the R-hook can properly be attached.

(177) **Inverted Forms.** The outlines for Fr, Vr, THr and DTHr, as above, will attract attention because of their exceptional form. It is obvious that to turn the hook upon the convex side of the curve would be impracticable; therefore, while the stems last named exhibit the L-hook regularly, they have to be reversed to show a hook at the left, namely, the R-hook. Only F, V, TH and DTH are subject to this apparent irregularity, and the seeming anomaly occasions no hardship when it is clearly understood that neither uR, Wuh, S or Z, which the inverted F, V, TH and DTH resemble, are ever modified by a hook.



as in *free, very, through, there*.

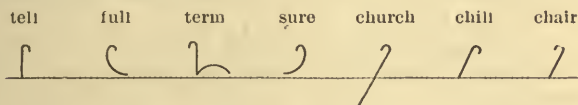
(178) M and N are shaded when modified by the R-hook, to distinguish it from the wuh appendage similarly applied, as



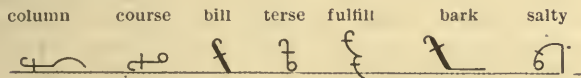
(179) The stems S, Z, L, R, W, Y, H and ING have no R-hook appendage.

(180) UNCOALESCENT L AND R;

As previously stated, the L and R hooks *primarily* represent sounds that unite in utterance; but in practical writing the scope of the hook may be widened so as to embrace words, wherein a vowel sound obtrudes between the consonant and the L or R denoted by the hook. Such outline formation is allowable when no conflicts can occur, it being a resort to secure fluent form. Examples:—



(181) In cases of this kind where there might be some obscurity, the presence of the vowel may be implied by cutting a tick across the stroke near the hook. It is not often necessary to indicate the exact vowel, but simply that *some* vowel is strong between the consonant and the L or R sound denoted by the hook, as



This use of the tick may be adopted to show any uncoalescent sequence of sounds, as illustrated by the last example above; but the need for it will be rare.

(182) The hook is not necessarily employed at the beginning of a word, but has equal application at the beginning of syllables. This situation sometimes

gives rise to a faulty junction of strokes, or it is likely to in rapid writing. A symmetrical hook cannot always be executed between strokes, because such painstaking would be a elog to fluent procedure. In this event the hook can be only partially formed, and what is termed the *imperfect hook* must ensue. The following outlines illustrate the improper and the proper way to write the words *reply*, *baker*, *reveal*, *admire*, *cable*: —

Unnatural and unallowable hooks :	
Imperfect, but allowable hooks :	

(183) HOOKS NOT ALWAYS USED:

It should be understood that the hook is to be used with judgment. The situations of word structure have to be expressed in shorthand, and the various abbreviating expedients may be employed. The hook may or may not apply. Nevertheless, it is a valuable auxiliary in the representation of syllabic outlines; for it is apparent that such appendages make possible the carrying out of the rule, a stroke for a syllable!

But the hook is not invariably employed. To illustrate the point, two examples of outline formation will be given. First, the stroke is used in words like *fail*, *full*, *false*, *pale*, *fool*, *deal*, *tool* and *goal*, to distinguish them from the hooked forms *flay*, *flaw*, *flaws*, *play*, *flew*, *idle*, *until*, *glow*. Second, in order to indicate the strong sound (trill) of *r*, which so many ignore in pronunciation, the stroke is used in words like *far*, *fur*, *fore*, *farm*, *firm*, etc.

This peculiar situation is really brought about by the way the *r* in *far* and *fur* modifies the sound of the preceding vowel, and it is proper to refer to this in

this Step (wherein vowels begin to be discarded), because by expressing the *r* strongly * the adjacent vowel is *implied*, and vowel implication should generally take place when vowel indication ceases.

(184) Note particularly that the L and R hooks are **always initial**; that they are **written first**, though read next after the stem to which they are attached; that the L-hook on M, N and R is made **large**; that M and N must be unmistakably shaded to admit the R-hook; that SH and ZSH have the L-hook at the lower end, and are invariably **written upward**; and that the **hook is an appendage**, having no vowel position or implication.

(185) WRITING EXERCISE:

(Omit vowels, and write every word on the line.)

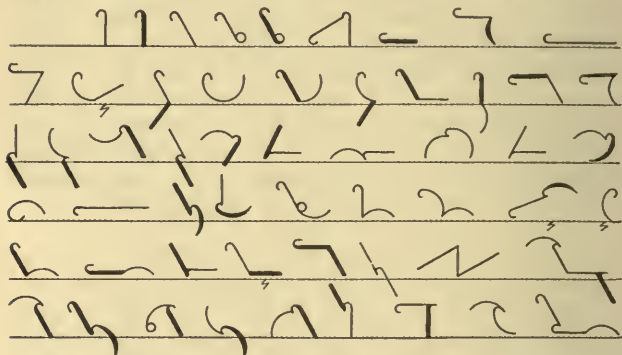
Take make shake ache sake hake flow
 bless joke fray grasses pray claim cloak
 glow frame clay press flesh railroad Blake
 relic peck trace coke crush owes racial haze
 baker fuzz able sways fakir rope muffle
 tusk poker casual lake local thumb nullify
 nervous prose oval blaze place cluster ochre
 glaze dress maine gloaming nun grace shame
 trust maize wail braces save gunwale hate
 brazier yoke gray hut maker swore choker
 dozed fleck broker well sundry glazier basis

(186) READING EXERCISE:

These words all have second-place vowels in the accented syllable, and are therefore written upon the line, according

* "Strongly," because the stroke obviously expresses a consonant more powerfully than an appendage.

to the rule for Position given in this step. The order of reading is—first, the implied vowel (if any) before the consonant expressed by the stem; second, the consonant; third, initial hook, if any; fourth, vowel after consonant; fifth, final S, if any. This order of reading applies to single syllables.



(187) OMISSION OF VOWELS—POSITION:

The vowel signs should be made to disappear at this Step, and only vowel implication remain. This is accomplished by **position**.

(188) **Definition.** Word position is the term applied to the attitude of an outline with respect to the line of writing—the ruling of the paper.

(189) **There are three positions:** (1st) above, (2d) upon and (3d) across the line. The third position of horizontal strokes is just **beneath** the line.

(190) A word outline earns its position by reason of its accented vowel, which explains sufficiently why vowel indication may end when position begins.

(191) **Definition.** The accented vowel is the one in a word which receives the greatest

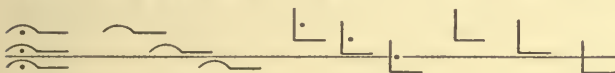
stress of voice in pronunciation. The accented syllable is the one which contains such a vowel.

(192) Rule. An outline is first, second or third position, according as its accented vowel is first, second or third place, as previously understood.

(193) With the vowels fully indicated, an outline is readable wherever written; but the moment they are discarded the word will incline to illegibility, unless it is given the position of the most accented vowel omitted. Even then three vowels (or possibly a diphthong) are implied, and the true meaning must be in a measure conjectured from a knowledge of the context. The right conclusion will, however, be easily reached with practice in reading.

(194) SHORTHAND POSITION ILLUSTRATED:

make meek make mark take talk take took



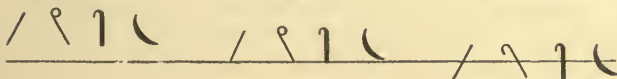
(195) Rule. The three positions of a single vertical stroke are: —

1. The entire stroke lifted about one-half of its height above the line.
2. The stroke resting upon the line.
3. The stroke "cut" across the line.

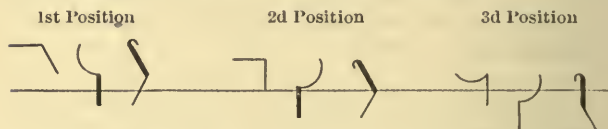
1st Position

2d Position

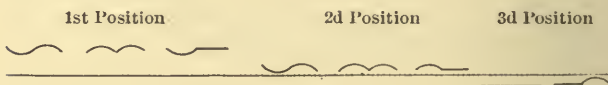
3d Position



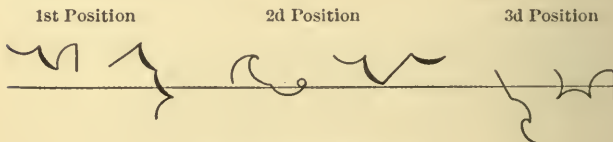
(196) The three positions of a double-stroke outline, if one part vertical, are denoted by the position of the vertical stroke, which follows the above rule. If both strokes are vertical, the first takes position.



(197) The three positions of a single or double-stroke horizontal outline are **above**, **upon** or **just beneath** the line.



(198) The position of an outline containing more than two strokes is no more or less than the position of the first vertical stroke, the accented syllable of the word deciding what position that stroke shall occupy.







(Position to be continued.)

At the same time Step VII. should not be forgotten, wherein it is shown that the vowel can be implied by the *direction* of certain consonant strokes.

(199) ENLARGED L AND R HOOK :

The sound of R can be added to an L-hook stroke by enlarging the hook *; and the sound of L to an R-hook character similarly. The first is called *ler*, and the second *rel*.







blur	April	corporal	liberal	control	clergy	nostrils
						

(200) WRITING EXERCISE :

(Place all words in position.)

Prize fly glue please blue agree bluster
clew analogy author rule hither oppress grist
frost precise crisis bloom crack bleach flywheel
broom problem brewery drear Greek throng
frozen pupil ripple feeble rumor reel former
Hallett tunnel colonel funnel nickel battle
Helena youthful initial solstitial laughter banner
enamored dinner shark paralyze figure lover
qualify procure disclaim marvelous require evil
Mitchell inquire legal heel title teacher ladder
official lodger Thalberg neuralgia feathery oblige
swagger philosophy tremble reclaim depress
worker propose flavor overflow orchestra literal
Buffalo scholar dabbler portray clapper clearer
astral illiberal blamer girl thrush gruel tolerable
trip prime settler vulgar pastoral trial liquor
copper orchestral hallelujah idler sprawl

* The enlarging of the hook of the H-stroke (suggested by D. L. Scott-Brown). to add L in the same syllable with H, seems to be quite in analogy with the above, as

hall	holiday	haleyon	Helen	Cahill	hail
					

hill eyebrow muscular cars honor sincerely
thoroughly contralto chiefly hydraulic personally
briefly

REVIEW QUESTIONS, STEP IX.:

What radical departure marks the beginning of Part II.? (The omission of vowel signs.) What is the "corresponding style"? What is here termed business shorthand? How should the student investigate shorthand principles? Is diligent practice always essential?

What are coalescent sounds? Name a few. Why are L and R called Liquids? How is the blending of sound pictured in shorthand? What is the L-hook? Is it an initial or final hook? What does it stand for primarily? What is its secondary use? Give an example of a coalescent sound of L. An uncoalescent. Is the hook read before or after its stem? Why is this? What is peculiar about the L-hook on SH and ZSH? How is this hook applied to M, N and R? What stems permit of no L-hook attachment?

What is the R-hook? Has it likewise a primary and secondary application? Name a few words illustrating both phases. What stems are inverted to admit the R-hook? Is this productive of difficulty? Would it not be really more difficult to apply the hook upon the outside of the curve? What law would such a shape offend? Why are M and N shaded to take the R-hook? What stems do not admit the R-hook?

Which is the more difficult to read, a coalescent sound indicated by the hook, or an uncoalescent? How can the existence of the vowel be denoted in an uncoalescent L or R-hook outline? Is the hook always employed wherever L or R occurs? Does syllabic division have anything to do with it? Do the hooks assist in the promotion of syllabic writing?

What is an imperfect hook? Is the less labored outline commonly the best? What is position? What is it for? How many positions? What governs position? What is the accented vowel? The accented syllable? Is position a perfect substitute for vowels? When it fails of its intent what must be done to decipher the outline? What are the three positions of the single vertical stroke? Of the double stroke when partly vertical? Of the horizontal? Of the extended outline? What is signified by an enlarged R-hook? By an enlarged L-hook? What are they called?

STEP X.









It will be noticed that the title Step does not always mark the presentation of a single shorthand principle, but is more particularly a division of a variety of material into convenient allotments of study and review. Instead of being a finger-post to show a certain and single direction to go, it is rather a stopping-place after a fair day's journey, where one can pause for a time, and look back to see what has been accomplished. Therefore a principle may or may not be exhausted in one step; if it be of far-reaching importance it may recur, the aim being to make the exhibit interesting as well as logical and progressive.

(201) CIRCLE-S PREFIXED TO HOOKS:

S prefixed to a hook requires special attention, not only on account of the care necessary, but because of the abundant meaning conveyed.

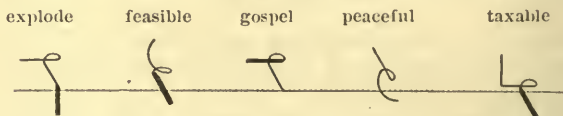
(202) CIRCLE-S AND L-HOOK:

S prefixed to an L-hook is written entirely within the hook, to distinguish from S as attached to an unmodified stem, as

sp sup	spl supple	st set	stl settle	sb sob	sbl sable	sk sake	skl seale
							

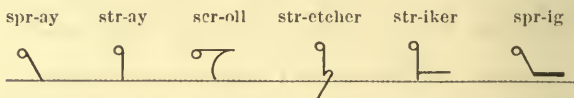
(203) The order of reading is—first, always the circle-S; second, the vowel before the stroke; third, the principal stroke; fourth, the hook; fifth, the vowel after the stroke.

(204) S prefixed to the L-hook between some strokes must needs be imperfectly formed, like

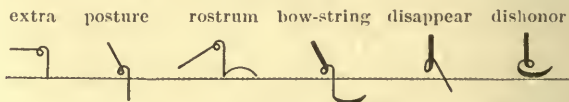


(205) CIRCLE-S AND R-HOOK :

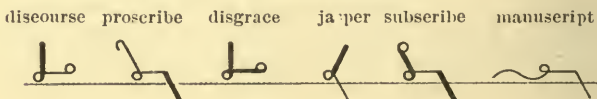
S applied closely (and initially) to the R-hook side of a stem implies the R and the outline is read — first, circle-S; second, the principal stroke; third, the R implied by the position of S, as



(206) Between strokes circle-S before an R is shown clearly within the hook, as



(207) In a few words, S before R follows the procedure recommended in Sect. 48, Step III., being executed outside the angle at the junction of strokes for the sake of fluency of writing. In rapid work a correct motion is important, and in this case the reading will not suffer materially. For example : —



(208) Two sounds of S before the R-hook can be denoted by prefixing Ses on the R-side, as in the words *sister*, *disaster*, *exasperate*.

(209) A limited (and uncoalescent) use of S on the R-side of a stem is illustrated by the following outlines, which prove fluent and sufficiently suggestive: —

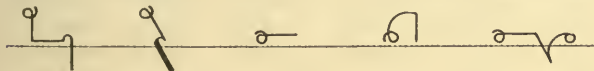
supper saber cycle cedar sooner seeker sneer



(210) IN, UN or EN BEFORE CIRCLE-S:

In, *un*, or *en* before unsyllabic S are denoted by a small "curl" formed outside the stem, opposite the circle. This is specially convenient before *str*, *spr* and like combinations, where the S is turned by involute motion, and the N-stroke does not readily attach. For example: —







instructor insuperable unscrew insulate unscrupulous



Where the N-stroke joins easily, as in *unsuitable*, *insane*, *unsaid*, it is unnecessary to employ the back-curl for *in*, *un* or *en*.

(211) In words like *uninstructed*, *uninspired*, *uninscribed*, there seems to be no alternative but to repeat the curl to express the double prefix, although

this almost trespasses upon the province of the In-hook of the Burns system, which the following words illustrate:—

endorsed	insure	entry	entrust	endear	untrue
					

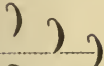

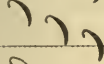
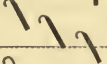
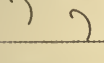
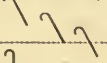
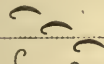
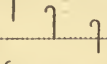
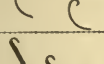
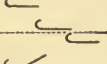
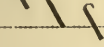
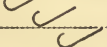
Although doubling a hook is condemned by some and classed with impracticable expedients, certainly for the above words it obviates an awkward joining of the N-stroke to the R-hook, the dynamics of it appear to be good, and it is quite in analogy with the double final hook for V-shun, which appears as a part of this system in Step XII.

(212) WRITING EXERCISE:



















(Employ position instead of vowels.)



Unsaleable explore subtile saddle distress
 noticeable scream enslave sidereal unswayable
 insecure suppress stress disable scrap striker
 saber bicycle strapper sinner physical summer
 unsocial blissful cider desery cigar disagree
 gastric setter texture sucker steeple dishonor
 stable stifle secrecy honor prisoner beseecher
 streamer sipper suffer listener atmosphere
 disastrous eccentric nostrum smear personally
 graceful mistress stager classical remorseless
 massacre depositor outstretch traceable discourage
 sobriety unseemly tricycle secular inspire
 unsettle speller suburb insuperable supreme
 soprano unswathe inter incisor distrust crucible
 gossamer engross as-per (plr.) solder.

(213) GROUP WORD-SIGNS—LIST III.:

	either th-ere-eir other		Dr. (doctor) dear, direct during
	over every, very favor		bring, liberty remember, member number
	form from		appear, proper princip-al-le practic-e-al
	mere, remark-able more humor		internal tru-e-th utter
	fill, awful full-y		equal difficult calculate
	belong able, below to-be-able		real rela-tive-tion rule












(214) MISCELLANEOUS WORD-SIGNS—VI.:

	people		strong
	until		strength
	deliver-y		describe
	child-ren		inscribe
	only		secure
	care		insecure
	unless		instruct
	degree		value
	correct		pleasure

 character measure consider influential

These and all word-signs should be **written over and over again** until the outlines become as familiar as the words they picture.

(215) L AND R-HOOK PHRASES:

 it-will in-all which-will in-her of-course in-our they-will which-are of-our at-all to-our as-it-were at-our of-all

(216) N-stroke followed by upward L or R occasions an awkward junction, and the need for a quick angle suggests a clever use of the initial hooks. At the same time it illustrates when the pressing need for a fluent outline overcomes a strictly syllabic rendering. We refer to the phrase form *in-re* as employed in cases like the following:—

in-respect

in-reference

in-reply

in-writing

in-receipt



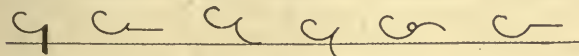
(217) The same is not only advantageous in phrases, but likewise in words beginning with *en* or *un* preceeding *r*, as

enrich unreliable unregenerate unrecognized enrage



(218) Words beginning *unl* (or *enl*) are similarly treated, as

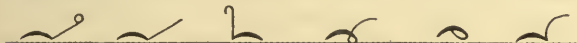
unload unlikely unlawful unhealthy unwholesome unlucky



The word forms exhibited in Sects. 216, 217 and 218 show how spoken language sometimes differs from written. In voluble speech words are "run together"; and here are shorthand outlines similarly treated. They are illustrations also of the proper phrase. The nearness to coalescence of the sounds gives warrant for close junction of the signs; and where phrases so result, they may be considered natural and allowable.

(219) A shaded M can be made to stand for the double consonants MP or MB, as in the words

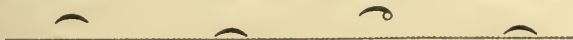
embarrass empire trump embezzle imposed amply



The conventional names are *Emp* and *Emb*.

(220) MP WORD-SIGNS:

import-ant-ance improve-ment impossib-le-ility may-be (phr.)



(221) WRITING EXERCISE:

Employ in this writing all the word-signs and principles thus far presented, and after the shorthand rendering has been corrected, use it for reading practice. Proper phrases are marked by the hyphen.

When you have conversed with-him you-will come away with considerable knowledge. The-orator delivered-a stump speech from-the rostrum with special vigor. There-is-nothing for children to do here unless they play "I spy." Messrs. Field & Flood, real estate people, have much available property which-is very valuable. In-her reply to-our inquiry she expressed just the-proper view of-the difficulty. The-deer in-the park frolic from one side to-the-other of-the enclosure. Influence is valuable to-have once in awhile; the influential usually occupy high places in a-community. Truth forms the-basis of-all real knowledge. Phrase and-fable were fully described in-the three volumes of prose. She truly manifested marvellous nerve for-a person paralyzed. It-will-be wise to consider analogy in-the study of-the subject discussed in-this-work.

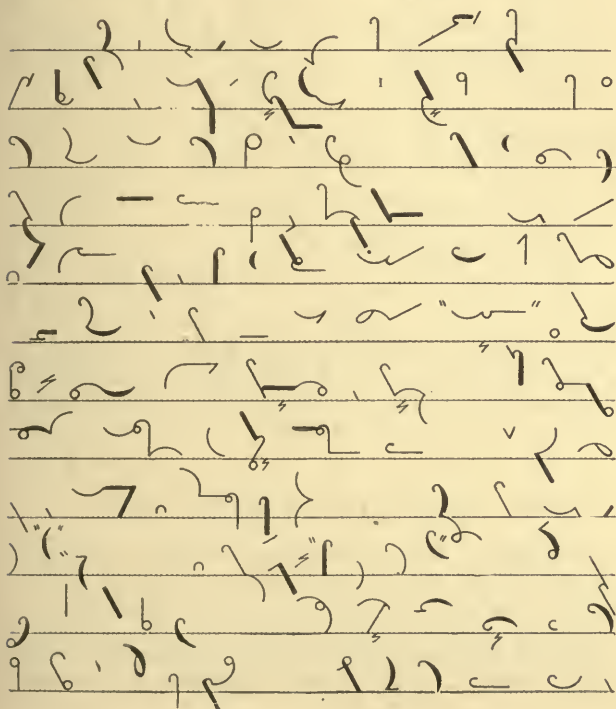
* In-our day all honor is given to-the Greek poet Homer. It-is-a noticeable fact that-the visible supply of wheat is far in excess of-all possible necessities. The migratory fowl will fly fast, and-not stop until they reach a warmer clime. The enamel was only on-the outside of-the small silver barrel. All real authors are allowed free access to-the classical library over in Allegheny. The prisoner seems to think nothing of-his dishonor. The-trial of Charles Blair, the-guilty teller, will occur in April.

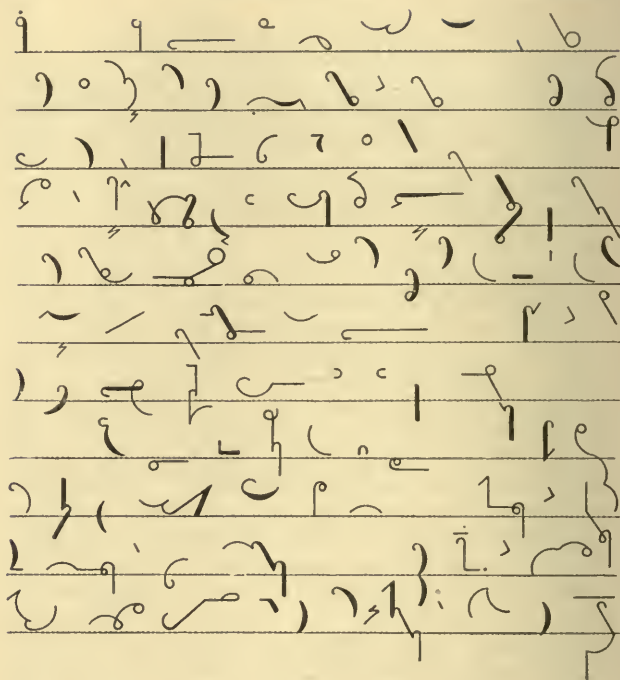
* See foot note, page 54.

(222) READING EXERCISE:

In this and subsequent exercises vowels will appear only in the outlines for proper nouns, which generally require special identification. Other words must be read with reference to position, except the word-signs, which, in addition to position, have contracted forms for the most part. Some halving appears; see Sect. 223.

Copy the shorthand of this exercise many times for writing practice, and acquire the ability to read at sight:—







(223) THE HALVING PRINCIPLE—I.:


Shortening is an important principle, and the irregularity of its application causes so much difficulty, it is proposed to present the subject in installments.

(224) Rule. A consonant stroke representing a word or syllable may be shortened to one-


half its ordinary length to add the sound of T or D, as

 me, meet


 about


 fay, fate


 doubt


 lie, light


 saved


 no, note


 slight


 dot, did

 called


 treat, tried

 old

 blot, bleed

 sold

 float, fled

 cared

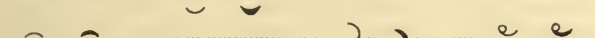
(225) No special distinction need be made for T or D, leaving it generally for the context to decide; though L, M, N, R (downward-R) are shaded to add D, except when modified by a final hook (see Sect. 313), as

mate made

neat need

heart hard

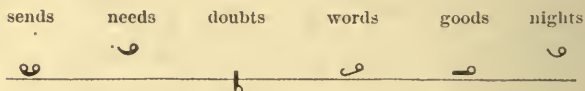
sent send




(226) The full strokes Wuh, Yuh, Emp and Ing need never be halved, and Ruh and Huh are never halved when standing alone.

(227) The **position** of a shortened outline follows the rules for full-lengths.

(228) The power of the halving is **always read last, except where final S occurs**, when it is next to last, as



(229)  The legibility of the shortened stroke is better maintained if its length is made a trifle less than a half, though it should exceed the length of the tick.

It is a common and serious fault of beginners to lose sight of the relative size of strokes. Establish a certain length for the full stroke, and make the shortened characters certainly no *more* than *half*. This is as important as proper stroke direction and careful angular junction.

(230) WRITING EXERCISE:

Pit bet cheat caught jet feet void taught
meet eat apt get let net vote fat east fed
net eased went wilt thought got wound

Plot bright great glad ironed sound gold
hired sent sword killed consent remit orbit
repeat vivid cottage modify hatched favored
plead rapid haggard agreed honored rhymed
qualified hammered required loosened watched
replied afraid broad threat roots feats rebate
renewed fitly invert caught ward sealed lived
codify retreat ratify carried

(Halving to be continued.)

(231) DICTATION :

Dear Sir :

I received your letter, and it was a surprise to hear that the (15) package has not reached you. It enclosed some valuable books to assist you in your (30) studies. There were several especially good for reference, as they represent the views of the (45) ablest writers, and one could get considerable knowledge from them.

It seems peculiar, since the (60) necessary postage (PsJ) was prepaid, that they should be so long on the way. However, it (15) may be all right, and possibly you will receive them by tomorrow. If you do (30) not, please advise me by very early mail.

Yours truly (10),

(100 words.)

REVIEW QUESTIONS—STEP X.:

How is S prefixed to the L-hook? Why in this manner? When does the circle-S applied to the L-hook look more like a loop? How are the trigraphs *str*, *spr*, *skr*, etc., denoted? How is the S applied? Is the R sufficiently implied? How does S appear in the words *extra* and *posture*? How in the words *discuss* and *disgrace*? How are *super*, *soaker* and *sinner* written?

When do *in*, *un* or *en* before S have to be represented by the back-curl? When otherwise? What position do the following words occupy: *honor*, *graceful*, *crucible*, *setter*, *disable*, *sutler*. What do the hyphens stand for among the group word-signs? What is the best way to memorize word-signs?

Name a phrase in which Nr saves making an awkward stroke. Name a word outline made fluent by the same agency. What does shaded M stand for?

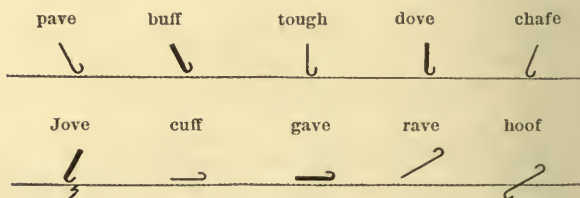
What is halving? What is the rule for halving? What stems are shaded to add D? When is such shading waived? What strokes are never halved? When can *Ruh* and *Huh* be shortened? What positions can a halved stroke take? When is the power of the halving read?

Have you memorized all the word-signs thus far presented? Have you written and read all the sentences of Step X.? Have you had the letter dictated to you? How many times? Can you now write it correctly and readily?

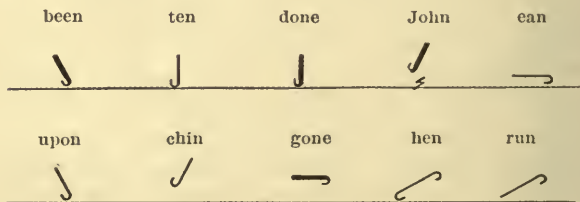
STEP XI.

FINAL HOOKS—F, V AND N :

(232) A small final hook on the right (or circle-S) side of a *straight* stroke, or the upper side of a horizontal, adds the sound of F or V in the same syllable.



(233) A similar hook upon the opposite side stands for N ; as



(234) The foregoing applies only to straight strokes. A small final hook applied to the concave side of a curve stands generally for the sound of N.

There is no F or V hook for curves: the strokes must be used.

often



even



(wi)thin



ocean



alone



earn



man



none



leave



move



(235) **Reading the final hook.** In any syllable the power of the final hook is read *last*, except when S is added, which is always read last.

(236) S joined to an F or V-hook, or to an N-hook on a curve, is written within the hook, so as not to conflict with simple final S; as

paves



doves



achieves



fines



loans



but S, Ses, Stuh or Ster, written upon the N-hook side of a straight stroke, simply adds those sounds to the N which is implied; as

chance



reigns



chances



bounced

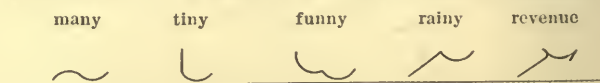


punster



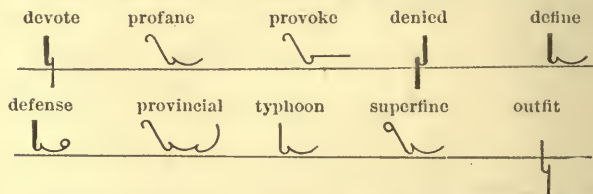
(237) The application of the final hooks is syllabic, and therefore the term "stroke" is employed above with judgment. If more than one syllable is

considered, each is treated on its merits. Obviously, words like the following do not require the final hook : —



(238) It will generally be found desirable to **condense all the sounds of a syllable into one stroke**; and the abundance of initial and final hooks, as well as other abbreviating material **now** provided, combine to make this procedure more and more reasonable and wise.

On the other hand, the introduction of the V-hook gives also an illustration of how the need for a “quick” angle overrules the intent to write syllabically. We refer to the un-angular junction of T and V, T and F, P and V, and the consequent necessity of writing the following words thus : —



Other examples of unfavorable junctions, and the alternative procedure, will be given further on under the head of Angles and Direction of Strokes.

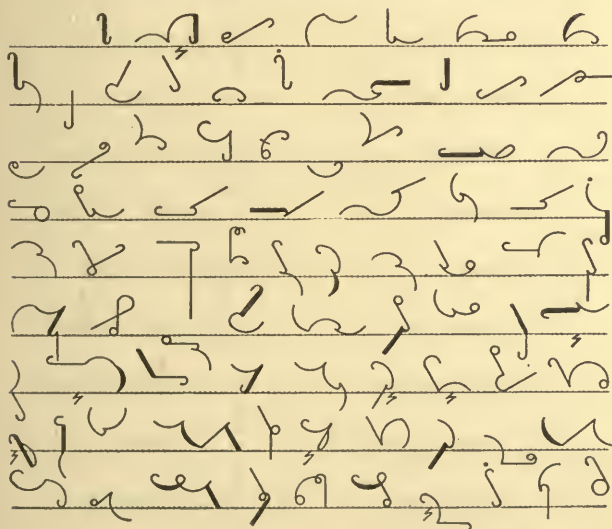
(239) The use of the final hook also obviates writing the awkward stroke iNG as occurring in words like : —



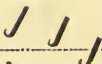
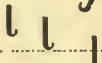
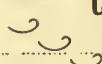
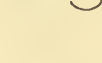
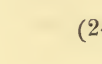


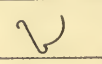

(240) WRITING EXERCISE:

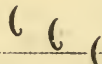


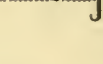


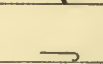
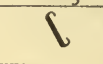

Staff cabinet skiff cough shave mantels
 enough serve cover woollens behave tariff
 endeavor rough shingles chairman economy
 hotel piquancy condensed shellac Quincy
 swollen messenger (Ms-Jr) vacancy tenth throne
 convenience panic cancer hank foreign punish
 Spencer dances veneer wagon perhaps adjourn
 serenely stanza kangaroo replevin Lancaster
 penury remain endorsed instances German
 lancers behoof champion Kansas believe tracer

(241) READING EXERCISE:























(242) GROUP WORD-SIGNS—LIST IV.:

 religion
 general
 imagin-e-ation
 divine
 differen-t-ee
 advance
 opinion
 none, known
 union













 thine, within
 then
 than
 men
 man
 human
 denomination
 done
 down

(243) MISCELLANEOUS — VII.:












 develop
 punctual-ity
 proficient
 happen
 before
 above
 perfect-ion
 consequence
 expla-in-nation
 experience

 capable
 question
 believe
 govern-ment
 begin
 favorable
 circumstance
 examin-e-ation
 spoken
 prejudice

(244) PHRASES:

 as-many-as as-well-as as-long-as as-much-as out-of at-length more-than our-own I-have as-far-as as-fast-as such-as can-be to-have care-of
careful my-own set-forth but-if-(have)

(245) COMPOUNDS:

 wherein whichever truthful watchful herein whoever whereas whereof cheerful therein hereinbefore at-once

POSITION — *Continued*:

(246) The importance of Position should not be over-estimated. Although presented in the theory of phonography as a substitute for vowels, it is obviously not a perfect substitute—nor is it vitally necessary that it should be.

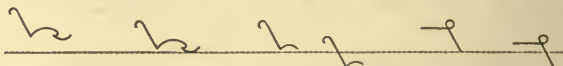
Immediately upon discarding vowels, when the learner is extremely in want of a word identifier, the theory of position serves to inadequately bridge the gap; but in later and more practical writing a very small proportion of the vast number of words in common use require position for their identification.

(247) In advanced shorthand the need for a special position is principally in the following situations:—

(1) For the single or simple stroke word-signs which have a multiplied meaning. (See group word-signs generally.)

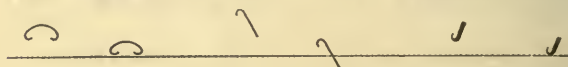
(2) For the outlines which stand for more than one word of the same* part of speech, and containing the same consonant sounds; as

prominent pre-eminent permit promote expect accept



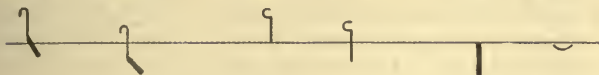
(3) For special distinction in the case of a few outlines to assist legibility; as

women woman appear practice gentlemen gentleman



* Different parts of speech can have the same outline without much danger of conflict.

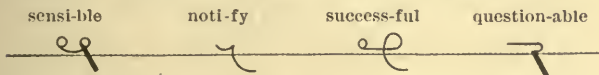
tribute attribute wait await today * tonight



(4) As a special feature of word-signs in general. Always identify the word-sign very much by its position.

(5) Long outlines can usually be written upon the line, as their full rendering makes them sufficiently legible.

(248) The position of the derivative should not commonly depart from that of the primitive; as



(249) WRITING EXERCISE:

His fall into-the cistern was considered-a serious disaster. I-saw-the publisher, and-he promised earnestly to-be punctual with-the work. Truth never fears to-be examined. How much we measure-the eharacter of others by-our-own. Must I tell you again-and-again to-be watchful. When you-have made a-beginning, that-is-not-all there is to-an endeavor. Different people have different views; but what-is your opinion of-the government? It-was-a peculiar circumstance, you-will readily admit. A-Will generally begins, — “Know all-men by these presents.” Hopes and-cares, angers and-fears, divide our lives. He-was never known to change his opinion on-any subject. Poverty is-a great disadvantage unless one is industrious. Though a-trifle prejudiced, I-have-a clear

* Below the line — 4th position, so called — *implies to*.

remembrance of-the circumstance. Zeal — nerving a-Vernet when in-a fierce tempest to sketch the-waste of waters. Dr. Burchard said: “Rum, Romanism and Rebellion.” In-her reply to-the inquiry she acquired just the-right tone of voice required.

* Stopping free coinage caused a-panic which reduced-the people to penury. The-serene syren gave-the seaman Simon seven saline salmon for-his dinner. The-thinness, fineness and-evenness of-the table covering was remarkable. Lenora Lenox will-have to remain in-a lonely nunnery as-long-as she-is a-minor. Assyrians, Italians, Romans, Africans and-Arabians may-be found in Paris.

(250) NUMBERS:

It will be realized sooner or later in the *business* of shorthand writing that the Arabic figures cannot always be written rapidly enough to satisfy every exigency; and while the cardinal numbers *one, two, three*, and the ordinals, *first, second* and *third*, are sufficiently facile when represented by the customary shorthand material, that other figures often demand a quicker presentation.

The system of writing numbers here introduced was invented by RUEL SMITH, Esq., who has been for over twenty years official stenographer of the Maine Supreme Judicial Court. Mr. Smith permits the use of his method in these pages, and has kindly supervised the exhibit.

(251) LESSON I.:

The *digits*, *ten, eleven* and *twelve* are written as follows:—

1	2	3	4	5	6	7	8	9	10	11	12
c	o	\	/)	(—)		~	J	C l

*See foot note, page 54.

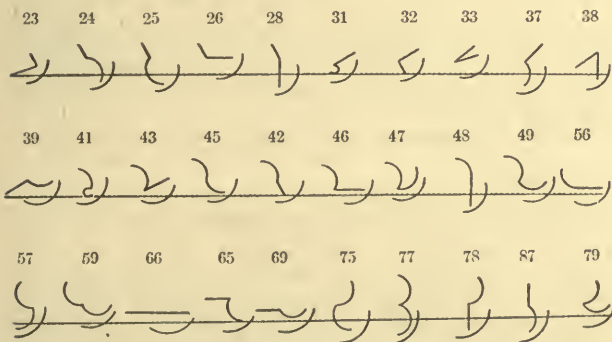
These characters are distinguished mainly by form and direction, and their phonetic quality renders them easy to memorize. Short forms for figures are preferable to long, if the hand of the writer can be trained to that nicety of procedure. The wuh-sign for *one* turns to the left or right as usual. The sign for figure *two* is made short in analogy with the tick for *to*.

(252) The direction for writing these number-signs is for the most part identical with their shorthand counterpart. The strokes for figures *three* and *seven* have two directions and two or more angles of inclination for the sake of convenience.

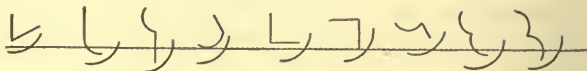
(253) Figure outlines are sharply distinguished from other stenographic characters by a curved line drawn beneath, with the concave side toward the figure.

(254) EXAMPLES OF TEN-GROUPS:

Numbers between 20 and 100 are denoted by joining the signs given for the digits.



83 85 58 27 86 68 92 55 44



We are aware of the prejudice that has existed against writing figures in stenography; but having been in situations where the Arabic numerals were painfully inadequate, were prompted to learn the Smith system, and from experience believe it to be as good as (if not better than) any yet devised.

(Numbers to be continued.)

(255) DICTATION:

My Dear Sir:

We have your favor of the 1st, and wish to say in reply that we fail to (20) see why there should be anything missing from the goods sent you a week ago. We will, however, go over (40) our check-list, and see if we have made any mistake; and if we have, will at once notify you (60).

We are always ready to make good such losses, and if this is our error, will correct it right away (80). Will bring this special ease to the notice of our principal, and if it belongs to us to act, he (20) will direct us to do so.

It is our invariable practice to calculate fully the items of a consignment (con-sN-Nt) previous (40) to shipment; and if we did in this case, it will appear by marks on the box. If you remember (60) the number (we think it was 87) and will describe the stencil, we shall be able to adjust the difficulty (80).

Awaiting your early advices, we are

Yours sincerely (8),

(168 words.)

See Shorthand Penmanship, Sect. 369.

REVIEW QUESTIONS — STEP XI.:

What does the small final hook stand for? When does it denote *f* or *v*? When does it denote *n*? Do these hooks apply to any stroke? What is the limitation? What final

hook has a curved stroke? How is S joined to the *f* or *v*-hook? How to the *n*-hook on a straight stroke? How to the *n*-hook on a curve? How would you write *rinsed, spinster, glances, enhances*?

Should the application of the final hook be syllabic? In what sense? Give an example where the *v*-hook would not be used for the final consonant. The *n*-hook. How is it possible to condense all the sounds of the syllable into one stroke?

What consonants have been mentioned that make a poor junction with one another? Do you know of any others? What must be done in such a case? How would you write *pink, drink, blink, mink* with a hook? Is this strictly phonetic? What would be the phonetic way? Are the junctions as good?

(The teacher should ask questions on the word-signs, phrases and compound forms of this step. For instance: ask what the outline is for *develop, as-well-as, whichever*, etc.; or, for another test, write the correct shorthand outline upon the blackboard, and call for its interpretation.)

Is position a perfect substitute for the vowels? When is position most needed? Does it become less and less important as the student progresses in practical shorthand? Name a situation where position is indispensable. Another. Another. What relation has the position of the derivative word to that of the primitive?













Can numbers be written in stenography? Is it advisable to do this? What ones are best written in full, or by word-sign forms? (The cardinals and ordinals.) What is the form for *first, third, three*? What system of figure writing is here presented? According to the Smith system, how would you write 2, 7, 11, 12, etc.? Why do 1, 3 and 7 have two directions?

Can the figure characters be joined? Is the *ten-group*, so called, an illustration of this? Why are two figures called a *ten-group*? (In distinction from a group of three figures, to be termed later on the *hundred-group*.) Are not the joined strokes of the *ten-groups* very much like placing the Arabic numerals side by side to constitute the same numbers? How would you write 33, 75, 47, 91, 44, 27, 31, 32, 87?






STEP XII.

FURTHER FINAL HOOKS:






(256) An enlarged final hook upon the S-side of straight strokes, and upon the inside of curves, stands for the syllable "shun," variously spelled *-tion*, *-sion*, *-cian*, *-cion*, etc.

action	fashion	notion	education	magician	objection
					
ambition	session	oblation	vision	Hessian	cautionary
					






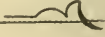
(257) A similar hook upon the opposite side of straight strokes denotes the syllable *-tive*, as

consecutive	subjective	figurative	operative	effective
				






(258) Curves necessarily cannot have the large hook for *-tive*, and for the few words that occur the stroke form Tf* is employed; as

native	votive	motive	ablative	palliative
				

* Although in a few cases, in order to preserve analogy, the following are not impossible forms:—





active	derivative	native	comparative	votive	accumulative
					

(259) S is added regularly to the enlarged final hooks, though *-shun* after an S is denoted by continuing the pen movement to a small "back-curl." This is called the "Eshon" (S-shun) hook.







po-s-ition	physician	decision	sensation	conversation
				

Mark the special forte of the *eshon* curl, namely: to express *shun* only after the sound of S.

(260) This same signification can follow S on the N-hook side; as

compensation	condensation	transition	organization
			

(261) After the analogy of Eshon, the syllable *-shun* after a small final hook may be denoted as follows:—

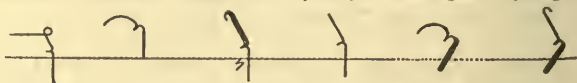
division	inclination	tension	abbreviation	derivation	convention
					

This, though regarded by some as of doubtful stenographic propriety (see also Sect. 211), has too limited an application to deserve much criticism.

(262) It has commonly been regarded an offence in shorthand to join a hook to a hook; but in the pursuit of facile forms there seems to be no serious

mechanical obstacle to writing a few words as illustrated below :—

expenditure monitor Braintree pantry manager plunger



— although in a few like *stranger* and *danger* the N-hook is omitted altogether, as will be shown under the head of Omissions, Step XVI.

(263) WRITING EXERCISE :



















Portion junction affairs advised location
various repair subjection illustration losers
mohair veal imitation detention Mohammedan
occasion factory compunction Smyrna intimation
gradation Hardy criticisms operation competition
occupation utility beauty allegation commemoration
dynamo conversation hesitation Putnam apparatus
discussion sanction execution negative Newcastle
admission valuation lessees wardrobe succession
property animation activity missionary invective
minister administration propriety provocative in-
relation cautionary preparatory excelsior detri-
ment colossal exhibition inexperienced blunder
hindrance Ogdenburg attentively tomorrow to-
you reversionary Breckenbridge country penetrate

(264) GROUP WORD-SIGNS — LIST V. :

—e acquisition
—e accession
—e accusation
l edition
l condition
l addition







o opposition
o position
o possession, apposition
o surprise
o express
o suppress

(265) MISCELLANEOUS — VIII. :

 information	 generation
 representation	 mention
 revolution	 revelation
 organization	 jurisdiction
 generalization	 association
 investigation	 justification
 description	 direction
 instruction	 consumption
 consideration	 formation

Word signs and figures, because not generally of frequent recurrence, should be practiced a great deal daily, in order to make them *familiar* material.

(266) PHRASES AND CONTRACTIONS :

 less-than	 not-less-than
 of-his-own	 to-his-own
 in-his-own	 of-its-own

in-such

inasmuch

in-consideration

in-some-cases

Johnson

Dennison

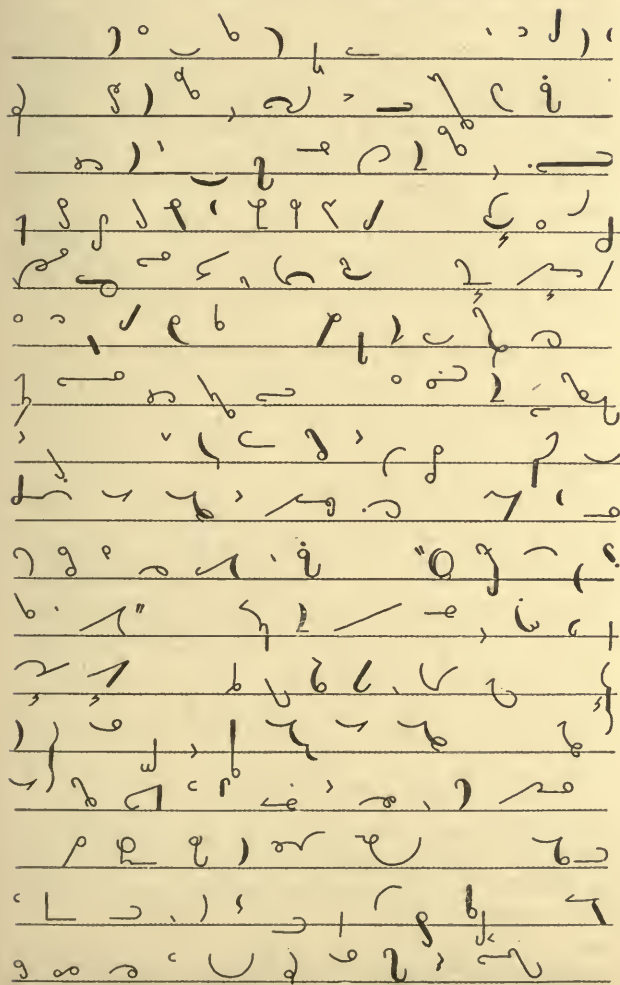
(267) WRITING EXERCISE:

The-capable doctor is careful in-his prescriptions. There-was one onerous condition we-have-not mentioned. I-have given Charles my honest opinion. Charity (CHrt) is-the perfection of every virtue (Vrt). His information finished the-communication. How much fear those evils occasion which never happen. He-was commonly styled the-“General.” We relished his representation of-the situation. As-a consequence each profession desires to-be examined first. They lengthen it out, but-have to-make a reduction of-the strength. We-are-all beneath Divine jurisdiction. His generalization was perfect as-he described the-organization of-the association. There-was-a mighty revolution in-the United States over a-century ago. Do-not allow your expectations to-be those of presumption. The-delegation to-the general association enjoyed the-sensation.

* There-was no occasion for getting into-a passion about the-condition of-the Hessian army. The-attractive appearance of-the outside was very deceptive, and-only served to hide the-putrefactive, corruptive and-infective conditions existing within. The-skillful physician made-the necessary incision with precision while engaged in conversation with-the sick woman.

* See foot note, page 54.

(268) READING EXERCISE:



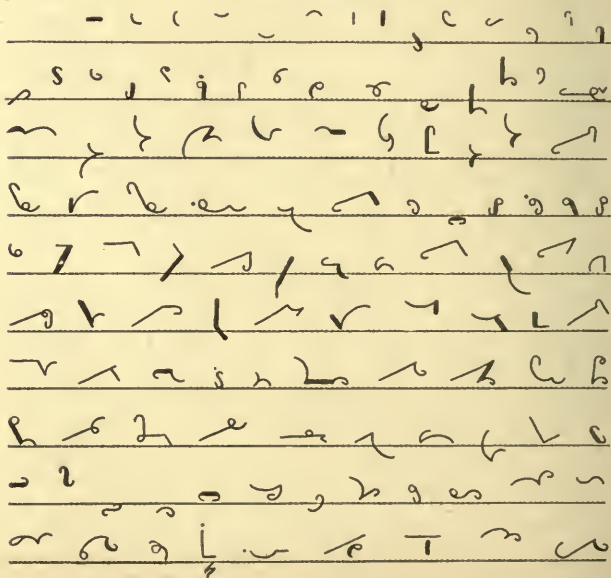
(269) THE HALVING PRINCIPLE—II.:

The order of reading a shortened outline is really the most troublesome feature of halving. Take, for instance, the words *superintendent* (sPnt) and *surrounds* (sRnds) in the last sentence of Sect. 268. Noting the composition of these outlines, which are illustrative of a stem modified by S, the Hooks and Halving, the student will have for consideration this order of events:—

1st. Circle-S or Loop. 2d. Vowel before consonant stem. 3d. Consonant stem, with or without initial hook. 4th. Vowel after consonant. 5th. Final hook, if any. 6th. Power of the Halving (T or D). 7th. Final S.

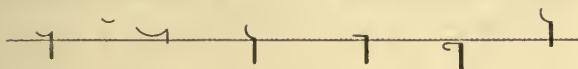
(270) READING EXERCISE:

(Syllabic halving.)



(271) Incidental to the halving principle, particular attention should be directed to a logical representation of the syllable -ED. -ED is the termination regularly denoting past tense; and although the past tense seldom needs to be indicated in practical shorthand, yet when it is demanded the rendering should not depart from syllabic consistency. Stroke-D is the proper sign for the syllable -ED, and none the less after a half-length primitive. For example: —

not-ed (not no-ted) vot-ed act-ed crowd-ed fitt-ed



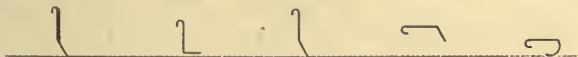
(272) For the sake of legibility the D sometimes has to be disjoined; as

treat-ed deed-ed meditat-ed freight-ed doubt-ed



(273) Although when the final sound is T the final stroke may be halved.

dropped (dropt) tracked tripped cropped crushed



(Halving to be continued.)

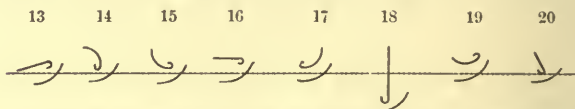
(274) NUMBERS — LESSON II. :

This figure system exhibits two valuable characteristics, viz. : In the grouping of the signs the arrangement of the Arabic numerals is imitated to advantage.

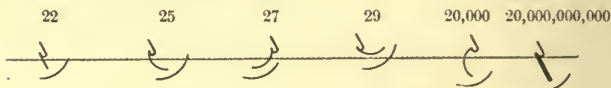
For instance: 2 beside 7 is 27; 3 beside 3 is 33; 8 beside 6 is 86; and the quality of being joined makes the forms fluent.

The second feature is, that the signs denoting the degrees of increase in the numbers take their shape from the words of language expressing the increase, making the system easily a rescript of the *spoken* figures, and therefore valuable for purposes of dictation. Lesson II. illustrates this.

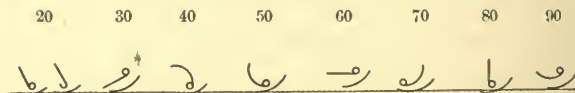
(275) Numbers in “teens” are denoted by adding the N-hook to the sign of the digit; as



The character for 18 is lengthened to prevent conflict with 10, and the n-hook is often joined to the sign for 2—two-teen (?)—in combinations, for convenience of junction; as

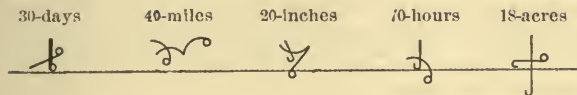


(276) Numbers having the “ty” ending are denoted by adding S to the sign of the digit; as

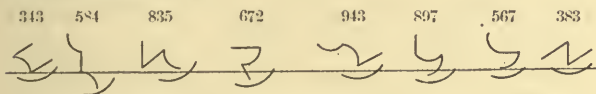


(277) A convenient way to indicate a number (used as an adjective), and so dispense with the curved underscore, is to write the first stroke of the

modified word across the sign for the figure, or *vice versa*; as



(278) Although multiples of ten (the “*tys*”) are denoted as above, other ten-groups are written as shown in Section 254, the S being omitted, and the whole outline imitating the juxtaposition of figures observed in the Arabic notation. A hundred-group made up of digits from 2 upward may be written in the same manner, the digit signs being simply joined one to another; as



All other “hundred” combinations will be explained in Figure Lesson III.

(Numbers to be continued.)

(279) DICTATION.

The student of piano playing is given a lesson once a week, perhaps; and it is expected that several hours a day shall be devoted to the practice of that single task. Such a plan faithfully carried out results in the mental discipline which leads to quick reading of music and that training of the fingers which conquers the difficulties of keyboard manipulation.

The same practice should obtain in shorthand study. “Set a copy,” and work upon it with diligence. Im-

pose a stint, and practice on that one thing until head and hand operate so harmoniously that the writing is done quickly and well. This advice applies particularly to the letters herein given, which are for a practical demonstration of the knowledge derived from other pages of the manual.

Dear Sir :

Yours of the first instant received, and in reply will say I am greatly obliged for your kind favor in (22) desiring me to prepare specifications on your proposed residence. But, under the circumstances, don't you think it would be better for you to (45) secure some one in your association to estimate on it; as you are occupying a public office, and by going out of (67) town it might occasion a feeling among your constituents?

Nevertheless, I shall be pleased to make you some figures, and only mention this (90) in the way of a suggestion which the situation may or may not warrant.

Will call to see you in a few (22) days; and if there are any points I can give you in regard to building, shall be most happy to do so.

I (45) am, sir,

Your obedient servant (50),

(140 words)

My Dear Sir :

We are in receipt of your letter of the 28th instant, asking for an extension of time on your account (22) which is now overdue.

In reply would state, that while we are in much need of money at this time, having several heavy (45) bills coming due and payable next week; still, from our past transactions and experience with your firm, which have been of a (67) most satisfactory character, we cannot do otherwise than comply with your request.

We therefore extend the time of credit thirty days from this date (90), at which time we shall draw on you at sight for account in full, and trust you will honor draft, and so (22) accommodate

Yours very truly (4),

(116 words.)

REVIEW QUESTIONS—STEP XII.:

How is the syllable *-tion* denoted? Does the varied spelling of this termination have any weight? What is the five-hook? To what stems is it applied? Why cannot curves admit this hook? What phase of the *-tion* situation does the Eshon-hook mark? How is shun denoted after Ns?

How is *-tire* expressed after curves? Is this the invariable practice? When may exception be made? How may *native*, *active*, *votire* be written? How would you write *act. acted, actual*, etc.? What root form is preserved? Is a like analogy followed in the other words given?

How is shun represented after a final hook? Is this the best of stenographic material? Why not (see Sect. 262)? Is it generally proper to join a hook to a hook? When may the objection be waived? Is not this the reason for writing *division, tension*, etc., as in Sect. 261?

What is a clever way to write *less-than, Benson, Munson*? In these words what sound is the shun in analogy with? (N.) Is this more unreasonable than some of the approved outlines for word-signs?

What is a difficult feature of halving? Give the order of reading in the words *strained, supplant, considered*. What does the syllable *-ed* stand for in language? How denoted in shorthand? Why is it seldom necessary to denote the past tense? Is D so used regularly joined or disjoined? When disjoined? (See Syllabication in Shorthand, Part III.)

What features of the figure system are noteworthy? Why? How are numbers in *teens* expressed? What is the sign for 15, 14? How is a number ending with the syllable *-ty* written? What are the signs for 16, 19, 40, 80? Why is the character for 18 double-length? When is 20 considered as two-teen (?) What other way of calling attention to a figure besides the underscore? What is a ten-group? A hundred-group? What kind of hundred-group can be represented by the material thus far given?










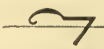


STEP XIII.

















THE BUSINESS LETTER:

(280) The simplest use of a not profound knowledge of shorthand is in the business office for the expedition of commercial correspondence. Stenographers of all degrees of proficiency are available for this, because such dictations range from the slowest speed upon a familiar subject up to reasonably swift writing upon more exacting matter.

















But for the most part business correspondence is a primary development of practical shorthand: for the reason that the writer becomes well acquainted with the technicalities of a single business after a short period of service, and the work is likely to run much in the same channel. Writing letters, then, is an appropriate occupation for the beginner in stenography, and from that he can progress to more ambitious effort.

(281) SOME BUSINESS WORD-SIGNS:

	advance		interest
	appreciate		manufacture
	average		merchandise
	balance		mortgage
	bankrupt		mortgagee
	business		negotiate

	commercial		president
	consignee		principal
	customer		profit
	deficiency		quotation
	dollar		secretary
	exchange		signature
	guarantee		telegraph
	instant		transfer

(282) BUSINESS PHRASES:

	bill-lading		bank-balance
	account-current		account-sales
	balance-account		bills-receivable
	bill- (of) -sale		way-bill
	bank-stock		Board-(of)-Trade
	dear-sir		in-settlement
	yours-truly		yours-respectfully
	by-express		charter-party

(283) WRITING EXERCISE:

Acceptance accommodation annuity assets
 assignment (S-N-Nt) brokerage capital clearance
 commission contraband correspondent currency
 debenture deficit discount dissolution dividend
 draft duplicate entry finance failure firm
 foreclosure forward shortage funds import
 reimburse installment insurance inventory investment
 (N-Vst-Nt) invoice license lien manifest market
 minimum panic partner payee policy protest
 ultimo proximo sub-agent financial surety rebate
 remittance renewal revenue schedule solvent
 traffic tracer tariff trustee voucher wire transit

(284) COMMON PHRASES OF THE BUSINESS LETTER:

You-will-notice enclose-herewith we-enclose bills-
 payable discount-day invoice-book in-settlement
 in-answer per-annum per-cent power-(of)-attorney
 duly-received sight-draft esteemed-favor let-us-
 know forward-at-once await-your-reply we-en-
 close-check we-shall-be-pleased at-the-same-price
 we-enclose-copy be-kind-enough kindly-examine
 without-protest proof-of-loss in-reply please-re-
 ceipt we-decline we-will-be-pleased at-present in-
 relation-to-the-matter in-receipt-of in-every-respect
 you-will-notice in-this-matter early-as-possible has-
 been-received this-figure we-may-receive course-
 of-business in-this-mail on-the-way by-special-
 delivery express-paid according-(to)-agreement on-
 account-of under-(the)-circumstances National-bank

(285) Note the simplicity of all the phrases presented. Certain word groups are of frequent occurrence, and are often uttered rapidly. The stenographer should be able to write them quickly. Judicious phrasing of such expressions is admissible; but do not labor to phrase. The most useful composite outline is that which takes shape almost of itself. Do not force the process; simply yield to a natural impulse. See Phrasing, Part III.

(286) WRITING EXERCISE:

The following sentences should be written many, many times. True progress in shorthand writing does not consist in hurrying over a vast amount of matter; but more lasting benefit will result from dwelling a long time upon one task. Every piece of writing should be read. This is an indispensable requisite of proper procedure. Writing trains the hand; reading, the mind: both must be educated in this study:—

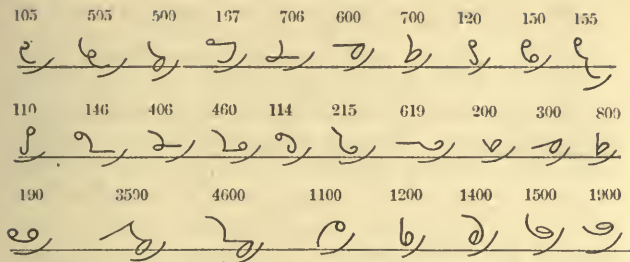
The-business man's first wish was-to please every customer. The-principal of-the firm considered it for-his interest to perform his duties well. To-be capable in business one-must have a-general knowledge of commercial affairs. The-balance (or difference) is correct, and-when you average it properly no deficiency exists. The-guaranty in-the charter required the-managers of-the corporation to divide the-stock into equal shares. The-president recommends the-secretary to make a-careful investigation of-the irregularity in-the accounts. The-Board-of-Trade directs all business transactions according to practical rules. Thirty years ago a-civil war agitated this country, and-the finances of-the nation were disturbed by-the unequal distribution of expenses. The rate-of interest to-be obtained in England at that time was only three per cent, while in-the United States it-was eight or ten. The-stringency of-the stock market is beyond belief, and-prices on-all securities rule high. The-\$50,000.00 (50 + thnh) of borrowed capital was covered principally by collateral (Klt-Rl) trust bonds and-preferred stock. Wall Street is-the feverish center of speculation (sP-Klshn) and-finance. The-Bank of England has reduced its rate-of discount from three to two per cent. If bank clear-ances may-be considered an-indication of general trade, then the-year 1892 (18 + 92) must-have-been a-fairly favorable one. The consignee was-a good

customer, and-believed he-could realize a-satisfactory profit if quotations could-be given by telegraph. Pres. Ingalls said: "Last year only 4,000 miles of railroad were constructed in-this country, and-there should-have-been 10,000." Since-the passage of-the Sherman Act of 1890 the-belief has grown that-the United States is moving in-the direction of-a silver basis country. The-manufacturer directed his stenographer to telegraph the secretary of the Co. to negotiate for-a stock-of supplies; but learning that-the price of exchange had advanced, that sales of merchandise were slow, and-an average consumption could-not-be guaranteed, he-refused to affix his signature to-the despatch. The-transfer of-the bankrupt stock-of merchandise was accomplished on-the 18th instant. The-mortgagee questioned the-terms of-the mortgage much the-same as would a-lessee the-provisions of-a lease.

NUMBERS — LESSON III. :

(287) Three ways of speaking numbers containing the word **hundred** are heard. For example: (1) **Hundred-and-five**; (2) **Five-hundred-and-five**; (3) **Five-hundred**. The position, initial, medial or final, which the word **hundred** occupies in the numerical sentence, governs the manner of indicating the short-hand outline.

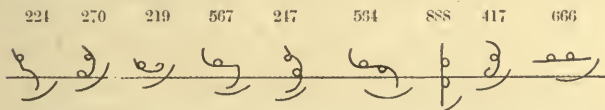
(288) The peculiar application of this idea may be expressed as follows: **Initial hundred** is denoted by the circle-S prefixed. **Medial hundred** is denoted by the S executed medially. **Final hundred** is denoted by a pendant loop.—All of which are amply illustrated on the next page.



Note the forms for 1100 and 1200. That for the latter is preferable to the regular way, which might be taken for 3300 or 8300.

(289) The hooks of curved figures in **teens** are made large to admit the loop for **final hundred**, as illustrated by the last three examples above.

(290) In a hundred-group of figures, made up of digits from two upward, the medial-S is usually omitted, as stated in Fig. Lesson II.; but it may be inserted at pleasure if convenience of junction demands. The observant writer will see upon the instant the "slow" angle that can be quickened by the insertion of the S.



(291) **Thousands, millions, billions, etc.**, are denoted by joining the regular character for such numbers.

Large numbers are also represented by disjoining for thousands, millions, etc., imitating the groups of three figures of the Arabic notation.

5,000	10,000	100,000	500,000	8,000,000	14,000,000,000
43,750	104,963	27,930	14,002	33,936,015	25,006
					1906
					1,906

(292) **Dollars** and **cents** may be denoted by drawing a straight line (like an extended *Ruh*) under **dollars** and over **cents**, and dispensing with the curved underscore; as

\$25	\$350	\$.15	\$40.25	\$100	\$23.50	\$103,000

(293) **Fractions** are denoted by writing the sign of the numerator **over** that for the denominator. **Fractions** with 1 for the numerator are denoted by simply joining the sign for 1 to the denominator: —

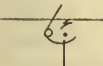
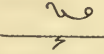
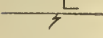
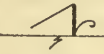
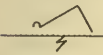

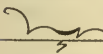
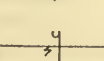

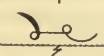
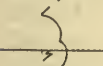
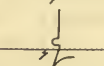
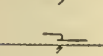
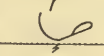


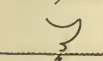
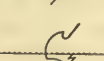
$\frac{7}{10}$	$\frac{5}{100}$	$\frac{17}{100}$	$\frac{12}{100}$	$\frac{2}{3}$	$\frac{3}{4}$	$\frac{100}{1000}$	$\frac{10}{100}$
$\frac{1}{10}$	$\frac{1}{100}$	$\frac{1}{100}$	$\frac{1}{100}$	$\frac{1}{100}$	$\frac{1}{100}$	$\frac{1}{100}$	$\frac{1}{100}$

These three lessons in the writing of numbers will serve for all ordinary usage. If the student desires to go further he is recommended to consult SMITH'S SHORTHAND NUMERALS,* which may be obtained of any dealer in shorthand literature.

* SMITH'S SHORTHAND NUMERALS, by Ruel Smith, Bangor, Maine. Price, 25 cents.

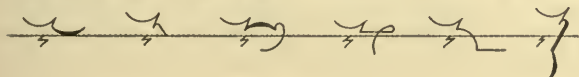
(294) NAMES OF PEOPLE AND PLACES:

Employ the same principles in writing proper names as for ordinary words, only remember that they are less common, and therefore their outlines are less familiar; so it will be wise to make extra efforts for legibility, giving heed to syllables, angles and suggestive contour of form.

	Atchison		Providence
	Connecticut		Rhode Island
	Europe		Santa Fe
	Framingham		Utah
	Hartford		Wisconsin
	Hersey		Twitchell
	Kentucky		Forrest
	Milwaukee		Haybrook
	Nashua		Chandler

(295) Names of places of compound form containing the word *New* may be written as follows:—

New Eng. Newport New Hamp. Newcastle Newark New Jersey



(296) WRITING EXERCISE :

Annapolis Arkansas Amherst Attleboro Ayer
 Arizona Albany Augusta Atlantic Alabama
 Aldrich Abbott Bangor Biddeford Brewster
 Beverly Buffalo Baltimore Brooklyn Burlington
 Braintree Baring Burton Belcher Butterworth
 Bicknell Blanchard Clinton Cottage City Cin-
 cinnati Chicago California Carolina Charleston
 Colorado Cleveland Columbia Candler Carroll
 Conant Detroit Delaware Denver Dover Duluth
 Elizabeth Eastport Edinburgh Fredericksburg
 Florida Fall River Francis Gloucester Greenfield
 George Gordon Hyde Park Halifax Hingham
 Harrisburg Helena Houghton Herbert Indianapolis
 Idaho Illinois Ipswich Iowa Jersey City
 Kingsley Louisiana Lawrence Lond Lovell
 Minneapolis Montpelier Montreal Michigan
 Malden Middleboro Manchester Nantucket
 New Orleans Oregon Newburgh New Mexico
 Newcomb Ohio Orange Omaha Peabody
 Pittsfield Portland Provincetown Pennsylvania
 Philadelphia Partridge Rockport Randolph
 Raymond Savannah Swampscott Salem Steven
 St. John Stillman Seabury Sanborn Sheppard
 Taunton Toronto Tallahassee Turner Tennessee
 Topeka Tinkham Vermont Yosemite Young
 Washington Weymouth Wellesley Woonsocket
 White Willimantic Wilson Wilkins

(297) LETTER WRITING :

Further on will be presented a business letter in shorthand, arranged as it should appear on the notebook of the student. When taking a letter from dictation the following points should have attention : —

(298) Begin the notes, and carry them along to the end, imitating the form of letter presented in the Suggestions for Typewriter Practice accompanying this manual. It is presumed that the shorthand student, particularly if in a commercial school, has now reached that stage in his typewriting when a letter can be transcribed upon the writing machine.

(299) Arrange the shorthand notes of the *letter address* very much in the same order that the formalities of typewriting would demand. Have the "Dear Sir" begin the next line below, and either write a dash (the underscore character) or drop to still another line to begin the body of the letter. Indent for paragraphs, beginning a new line for same as in any writing. By so doing the stenographic page will be rendered legible quite as much because of a proper order of action, and by the "daylight" let in upon the characters, as if the outlines were exquisitely geometrical in form.

(300) Leave a space of about one inch always for the period, and postpone other punctuation for attention when transcription takes place. The amanuensis must know how to punctuate!

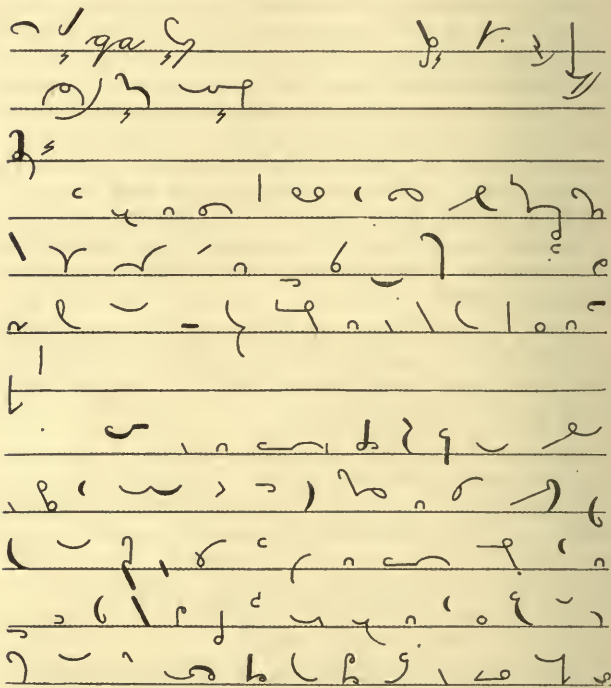
(301) Write proper names in shorthand if they are familiar, and the outline can be made unmistakable. Invariably underscore such words. *Unfamiliar* names should be freely vowelized (?), and only as a last resort should they be written in longhand. The learner should become acquainted with the outlines for the countries, cities, rivers and mountains of the world, as well as for the names of people.

(302) Write all initials in small letters of long-hand script; because such can be joined in fluent fashion, and any saving of pen-lifting is important.

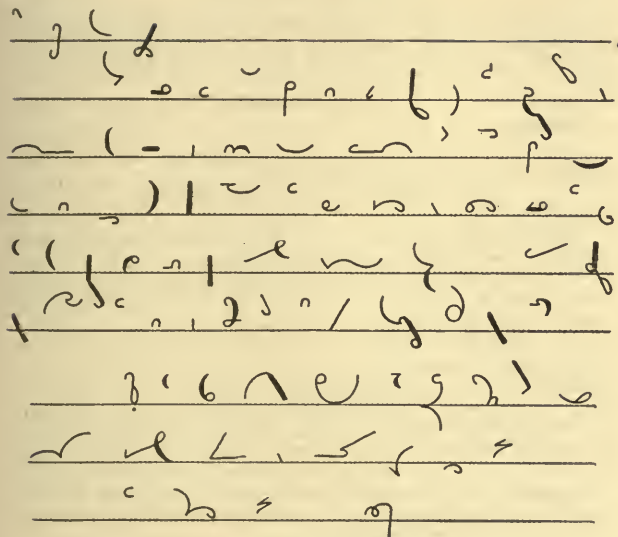
Write figures according to the system explained in these pages.

(303) READING EXERCISE:

Also copy this letter* in shorthand many times, in order to acquire the style of arrangement. Follow the same plan in writing from dictation. The date given below should head a day's dictation, but not necessarily appear over every letter.



* Adapted from BEALE'S BUSINESS LETTERS, issued by Beale Publishing Company, Boston.



(304) DICTATION:

Messrs. HOWE & HIGH,
17½ Lisbon St., Auburn, Me.

Gentlemen:

Replying to yours of May 2d, would say that the Western Investment Co. does not guarantee the payment (20) of the bonds, but simply the interest.

If the bonds are not paid at maturity, the trustees for the bondholders (40) would make entry for foreclosure, unless the bondholders accept some new proposition from the company for extending the bonds with (60) the guaranty of interest.

The chances are, however, that nothing of this kind would be required, for it never has (80) been in any of our syndicates. If the property should not sell for within fifty per cent of its cost (20), the bondholders would have received back their money and savings bank interest at four per cent. If the property sold (40) for fifty per cent less than cost,

they would have received their money back with interest for five years; but (60) under the terms of either trust, the property cannot be sold unless it realizes double its original cost.

Yours truly (80),

(160 words.)

MESSRS. HAYES, HILTON & HARRIS,
1486 Pointdexter St., Baltimore, Md.

Gentlemen:

Your esteemed favor of the 22d instant has been duly received, and contents carefully noted.

We enclose herewith check to your (22) order for twenty-five dollars, in payment of bill attached. Kindly acknowledge receipt, and oblige.

We wired you yesterday as per copy below, and (45) this is to confirm the same:—

SHIP BALANCE BY EXPRESS, AND DRAW ON US ACCORDING
TO TERMS PREVIOUSLY GIVEN.

Please pardon the (67) error in relation to former consignment, referred to in your advices of the 18th. We acknowledge the mistake, and will cheerfully refund the (90) over-payment. We are sincerely sorry that such a thing should happen, and assure you that the next shipment will be in (22) excellent condition.

Soliciting a continuance of your patronage, we are

Yours very truly (13),

(125 words.)

The figures in parenthesis occurring at intervals in these and all the letters presented for dictation practice are for the convenience of the dictator in timing the speed of his reading. Each letter is divided into quarter minute portions on a basis of sixty words and upwards, according to the stage of progress.

While it is not desirable to dictate with watch in hand, exposed to the sight of the student, yet it is equally unprofitable to read at random, ignorant or careless of the rate of utterance. The reader should have a speed gauge; but let not the writer be diverted from diligent endeavor by thoughts of it.

Typewriting affords a pleasant relief to the tedium of shorthand study; and the tasks of the day should be divided into convenient proportions of each. Observe the make-up of the Business Letter as described in Suggestions for Typewriting, Part III. Sufficient skill in the management of the machine should now have been attained, so that all dictations can be transcribed upon the typewriter in correct form and with some despatch. But make no special effort for speed; strive rather for style and accuracy, and the matter of speed will take care of itself.

REVIEW QUESTIONS—STEP XIII.:

What development of shorthand does correspondence ordinarily represent? Is extraordinary proficiency required? Then business correspondence provides oftentimes a good stepping-stone to better things? What kind of phrasing is here recommended? Mention a phrase of common occurrence.

Give the three ways of speaking hundreds in figure parlance. What is the rule for representing hundred-groups? In what direction is the loop for final hundred written? Is the medial S always employed? How would you write 1,800? How are million, billion, etc., denoted? How are dollars indicated? Cents? Does this oblique line have a use in English money? What? What is the general way of writing fractions? The special way for fractions with 1 for the numerator?

What form should the notes of a dictated letter take? How is the address written? What is the address of a letter? Is it a correct address if the town or city be omitted? Is it a useful address if the street of a large city be omitted? Is the *complete* address always necessary? What does "indent" mean in this connection, and in reference to typewriting? What punctuation is indicated in a shorthand letter?







What is the instruction as to proper names? What are familiar names? Should not good outlines be as ready for them as for any familiar matter? What treatment is recommended for unfamiliar names? Then it is important to remember how to manage the vowels? What outlines should always be familiar to a citizen of the United States? How are initials to be written? Why so?

STEP XIV.

FURTHER DEVELOPMENTS OF HALVING:


(305) The same may be said of halving as of many an abbreviating principle: do not overdo it! Halve with judgment and with caution. In Exercise 270, examples of halving in the correct syllabic division of words were shown, and that phase of it could not fail to give satisfaction; but disciples of syllabic shorthand cannot wholly felicitate themselves when halving is concerned. The principle is so erratic in its application (when made conducive to fluent procedure), that the practical writer is content to let it take its wayward course. This Step will exhibit a few of its vagaries.


(306) To secure variety of form where conflict might be dangerous to legibility, some outlines are shortened, while others which picture similar sounds (but vary syllabically) are not; as


operate	part	separate	support	errand	earned
					


(307) The above might be credited absolutely to the need for syllabic structure, were it not for the fact that the number is great of *unsyllabic* forms which this fickle principle of halving makes the best possible


material when speed is considered. We refer to instances like the following:—

 red-eeem


 ret-urn


 det-ail

 ret-ail


 pot-ato


 est-eeem

 (w)isd-om


 silent


 det-ach

 verd-ict


 prot-ect


 ind-icate


 int-ent

 int-end


 ant-icipate

 warrant









 bett-er

 bott-om

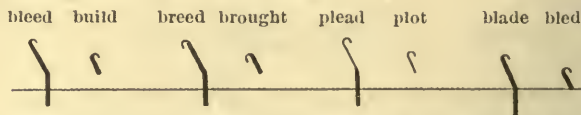
 part-icipate

 (h)isto-ry

(308) In some words where a **long vowel** precedes T or D, halving is waived, leaving the long form to imply, as it were, the long vowel, and so distinguish from similar words containing short vowels, which may be halved.

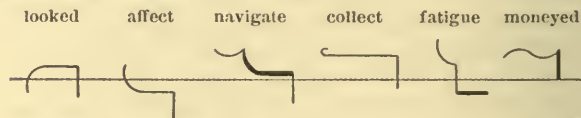
paid	put	late	let	lead	lot	date	debt
							

Under this head come a few R and L-hook words which have a long vowel between the stem and the R or L denoted by the hook; as



This is not a universal rule, but is oftentimes a help to legibility.

(309) Do not shorten when the finished outline would not exhibit the fact. Write such forms in full, and carefully at that; as



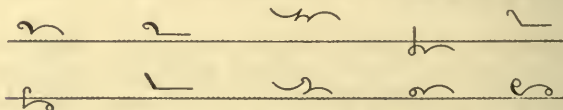
(310) After the fashion of *in*, *en* or *un* preceding R (see Sects. 216, 217), words beginning *inde*, *indi*, *unde* can, by halving, be given a convenient form.

independent indiscriminate undefined indefeasible indispensable



(311) Phrase or compound forms having the words *time* or *take* for the last member, can be denoted by halving as follows:—

every-time overtake in-the-meant-time at-(the)-samet-time part-ake









at-all-times betake in-(a)-short-time some-time several-times

(312) The precepts of Step VII. call for a downward stroke of R in final syllables where R is preceded by a vowel. This is often waived in advanced writing for the sake of fluency, and upward R employed instead. Below is a situation similar in point, including also a phase of halving: —

veered	marred	lard	fortified	fortunate
				

(313) L, M, N and R are understood to be shaded when halved to add D (see Sect. 225); but this is not necessary when modified by the final hook; as

meant	mind	lent	lend	renowned	arraigned
					

(314) Do not confuse the hook modifier with brief-wuh, as in the words *went*, *wend*, *word*, etc., which require no shading; though the outlines for *wield* and *yield* may be thickened to distinguish from *wilt* and *leaned*.* (See *wield* and *yield* in word-signs, Part III.)

(315) It is hardly wise, in the endeavor for fluent and legible writing, to shorten a stroke containing the Rel-hook, Shnn-hook or Ses, though it is rarely done. (See *consistent* and *suspend* among Word-signs, Part III.)

(316) WRITING EXERCISE:

Definite	authentic	offend	enlightened	unre-
pentant	in-reporting	accident	moment	excellent
servant	resilient	document	encounter	cogent
incident	amusement	solvent	subsequent	elegant
surmount	indenture	remainder	rudiments	blunder

* We prefer this rendering to associating them with strokes W and Y, which might as well never be halved.

herald standard manifold consistent advocate
 advent deliberate impediment fountain reluctant
 phantom insult insulate insert relevant acquaint
 ultimatum yesterday (St-Ruh-D) moistened
 promptly maturity certify apparent preparatory
 catalogue household fault blankets correspond
 random clapboards stencilled bundles mouldings
 handle rectify unavoidable inevitable holders
 hardware ingredients adulterate saturate deterio-
 rate implement duplicate innocent appetite
 polite lantern fatal bait medium deduct
 piquant horrified on-account-of in-regard shade
 kindle diseased figured muzzled editorial terri-
 tory code whistled dedication antique planted
 associate acquired gait traded discomfort bel-
 lowed unreconciled contribute command boat
 recumbent misconduct comment accommodate
 coat recommend outstanding in-respect read
 unwonted erect miscompute incontinent unre-
 warded fate abdominal examined showed

(317) HALF-LENGTH WORD-SIGNS —
GROUP VI.:

(feature
 after
 future

J did n't
 do n't
 had n't

σ secret
 sacred
 secured

7 accord-ing
 cared
 accurate, cured

3 authority
 third
 throughout

5 gentlemen
 gentleman
 agent

˘ not
 natur-e-al
 tonight

3 ordinary
 heard
 hard

3 particular
 opportunity
 part

3 astonish-ment
 establish-ment

3 kind
 cannot
 account

3 preliminary
 parallel
 Parliament

Learning the word-signs in groups assists to a firm recollection of them, both by the contrast and the association. It is important for the student to devote a portion of the time each day to the study of word-signs.

(318) MISCELLANEOUS HALF-LENGTH
WORD-SIGNS—IX. :

— quite

— seldom

— somewhat (summat)

— under, hand

— immediate

— behind

— evident

— toward

— private

— virtue

— little

— world

— hold, held

— second, consequent

— intellect

— certain

— notwithstanding

— intelligent

— integrity

— department

— word

— comprehend



















— individual

— movement










— defendant









— plaintiff








(319) HALF-LENGTH PHRASES:










 in-order of-it it-would (-had) it-would-be in-it as-it is-it if-not have-not which-would(-had) which-wd-be was-not if-it if-it-is-not could-not-be would-not-have did-not-know not-only I-have-not it-will-not we-are-not were-not and-should-he and-of-the

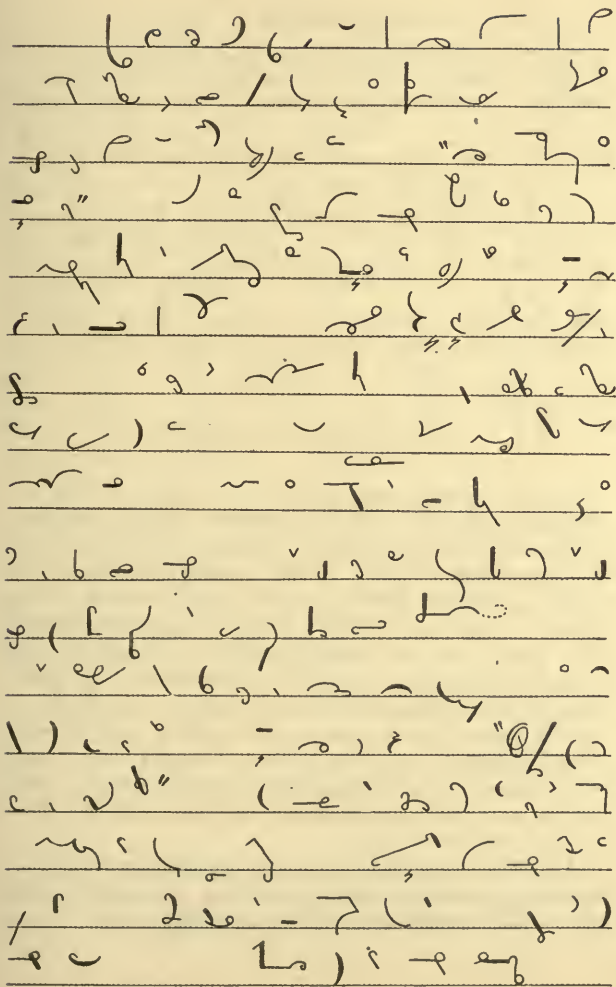
(320) READING EXERCISE:

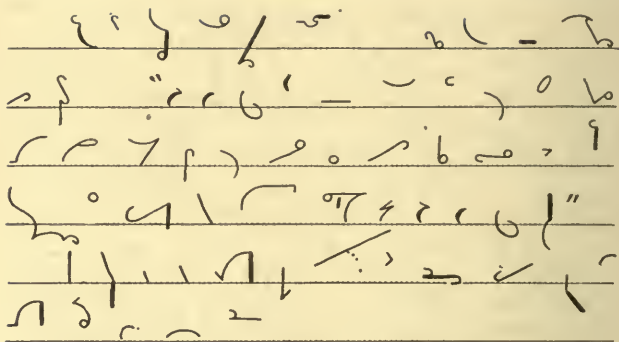
        





(321) SPEED PRACTICE:

The theory and practice of phonographic writing are not of themselves very complicated; but the element of speed required somewhat involves the process. In the operations of life, we do readily that which we know perfectly and have done many times. The speed of shorthand consists in performing with facility what the mind has been educated to conceive and the hand trained to execute. Discipline is highly important (and stern discipline at that); for it does not signify that what can be written slowly can likewise be written fast. Haste confuses the faculties: hence it is necessary that the intellect be cultivated to a fine degree, and the fingers made extremely skillful before rapid writing can ensue.

As some writer has said, speedy shorthand writing is simply executing rapidly what we *know thoroughly how to do*: and that is no doubt the truth of it.

(322) COMMON WORDS :

As a preliminary to more varied speed practice, writing and reading exercise should be had upon the following simple words until all can be written without the least hesitation and at a good rate of speed :—

All am an and any are as at be but
by can did do for get go had has he
her him his how if in is it may me my
no nor not now of on or our out own
she so the to two us was we who why
will yes yet you

After been come done down during ever
from have here into made make many might
more most mine much never often only over
some same such that them then than this
thus they upon unto very were with what
whom when your

(323) About among already always because
before behind beyond could every either how-
ever neither never other ought shall should
since their there these those though where
which whose within whether under unless
until without would whence

Begin care far fill feel full God good
give great Heaven hope just know kind life
like little Lord love man near one people
part quite right see send tell thank thing
think told truth time use usual way went
wish word world work whole

(324) Previous to the introduction of halving fast writing has been out of the question, except upon the special matter designated ; but now that most of the

abbreviating principles have been applied, more practice for speed will be appropriate, though even now it would be better to confine it to only the tasks specified.

The student should receive dictations as a part of the daily duty, a portion of which should be at a rate a little faster than can be comfortably performed. After each writing carefully examine the work, and note where haste has clogged the memory, outstripped the reasoning faculties, and so impaired the legibility; and repair the fault at next writing.

The same matter written many times will produce better results than to frequently change to new.

The requirements of rapid writing develop such latent strength as the student may possess, and the teacher can decide whether it is wise to continue the practice. The reading of such notes discloses to the writer every weakness, and the faithful in self-criticism will derive much good from the lesson.

Our advice is to confine for the present all fast dictation to the sentences and letters thus far presented in the Steps. They contain the fundamental elements of language, as well as of shorthand, and will be found adequate.

Speed practice which is fast travelling in the direction of error is of no particular value; for faults of execution cause illegibility, and illegible writing has no practical utility, the time given to heedless scribbling being time worse than wasted. Moderate, well-considered writing produces good work; and good work persisted in leads naturally to a swift performance. The idea of repetition is an excellent one, and is always prolific of better results than the aimless haste and frequent changes to new matter which so often characterize speed practice.

(325) COMMONPLACE MATERIAL FOR
SPEED PRACTICE:

These sentences, being composed of the common words (which are the *scales* of typewriting), furnish the best possible practice upon the writing machine. Transcribe them from the shorthand notes for an exercise in typewriting:—

Where were the other two? What will you have, and what shall we do? Can that be so? Come over when you can. They were beyond you. Before you made this. About every one can come. Now, then, here we are! How can they do it? Some of them were mine. From whence do you come? What will you do about it? Have you ever been there? He would not be here without her. Would you make two more for me? She has always been behind you. It might have been well. Can you do this for me? What can he do about it unless they all come? That was made here while you were out. They were there, yet we did not see them.

(326) It will do no good because always in the way. It is not mine to give. You will never know until the time comes. Think a little before you begin. Do great good in such way as you can, for you have a work none other can do. Tell me when you send it to her. You begin, and the others will do the same. What can we do for the Lord? They went out of the usual way. Make good use of your time. We will see what can be done about it. She will give you as much as you ought to have. All the people came from there. They tell what they can do, but never do it. They did not think of it in time to do any good. Why do you always send the goods that way? This is the last time I shall have you do it. How much can be done in the time that is given you? Why did you not send it out to me? Life is what we make it.

(327) How do you feel about doing the work? We will always thank God for the work they have done. Were you there, and did you see me? They sent far and near for them. Life is full of hope, so work with a will. God is near unto them that love Him. She did not know whether to go or not. We thank you very much for the good time we had. Neither of them told the truth. They feel as if they did not care to go. To whom did he give his word? They think they know the whole truth about it. He did the most of anyone. It was a good thing to begin that way. Do the same as you did before. I shall not send it unless it is good. Who told you that it was so? It will soon be time to begin your work. I have not seen you since that time. Ought they to begin the thing that way? Send me word when you can come. When you see this you will think of me. There is much beyond this world. It shall always be a part of this life. It is time to go now. Do unto others as you would that they should do to you.

I shall go up and see him some time when I am well. We should always do as good work as we can. Is there anything I can do for you? I have already done what you wished me to do. Think you can do it, and it is done. Of course we did not see him, for he was not there. If he does not go, I do not know what we will do. If I could get one more, it would be enough. We cannot tell all the good we might do here in this world.

(328) DICTATION LETTER:

Dear Sir:

There is but one thing for me to say of the "Perfect" typewriter (TPRuHruh). It more nearly fulfils my idea of what a machine (23) that takes the place of the pen ought

to do than any that has ever been invented. It does not stand between (45) the brain and the sheet of paper as a dead instrument; you forget the machine in your work, and there is no impediment (68) to the rapid expression of the thought, or any restriction upon the action of the mind.

It has other and great merits (90); but I value it chiefly because I can sit down to its keyboard and do my work with the same forgetfulness in rapid (23) writing that one has of the pen which he holds in the fingers. The machine is forgotten while you write; and yet (45) after confinement at the "Perfect" for four or five hours in succession I have arisen from my seat with far less fatigue in mind (68) and body than comes from the continuous use of the pen for that length of time. In this respect it meets with (180) great success the needs of those who wish to use the typewriter for original composition.

I have grown to like my machine so (23) much that I never use a pen in writing, unless it is absolutely necessary; and I am more and more satisfied that (45) the typewriter is the only instrument that can be used successfully by those who are called upon to do much rapid and original literary work (70).

Yours truly,

(250 words.)

The student should not consider it a hardship in speed practice to devote very great patience to repetition. Select matter of literary merit, at least something that contains a variety of words, and practice upon the same piece until it can be written without hesitation. Remember, though, to write *well* is of more importance than to write *swiftly*; and that thought should always be a check upon a reckless tendency in rapid writing.

REVIEW QUESTIONS—STEP XIV.:

What may be said of halving in common with other abbreviating principles? How should the shortening principle be employed? Can syllabic writing always accompany halving? How are similar words distinguished oftentimes? Is variety of form a matter of random writing? What fea-

tures must be attended to? (Analogy, Direction of Strokes, etc.) Why analogy? Why direction of strokes? Why is halving termed a fickle principle? Can the words *redeem*, *detail*, *potato*, *protect*, *intend*, *anticipate*, etc., be written syllabically? Then why distort them for the sake of halving? Is a brief form always preferable to an extended one? Then why do many of the best writers use comparatively extended and fluent outlines? Is n't it after all a matter of temperament or taste on the part of the writer? (Somewhat.)

How are some words in this Step distinguished from others of like consonant elements? What other instance of implying the vowel by manipulation of the consonant have you observed in this manual? When is it good judgment not to halve? How are compounds of *time* and *take* indicated? What does this resemble? (The word-sign for *time*, i.e., M — used by some Graham writers.)

Why is upward-R used much more in advanced writing than in the early stages? When downward-R is not fluent, what is to be done? How would you write *rarer*, *merrier*, *terrier*?

Why is not F-Th a good outline for *fortune*? When are L, M, N, R shaded to add D? When not? How are *wield* and *yield* written in this manual? Need strokes W and Y ever be halved? What other widened character is next to never halved? Is it wise to halve a stroke beginning with Re? How would the word *brilliant* look if the outline was halved? What other like situations do not admit of halving? How would *seasoned*, *fashioned* look if the outline was halved?

How are the group word-signs learned? How many word-signs have you entered in your little "knowledge-book" to date?

Why is shorthand difficult to write rapidly? What does swift writing really mean? How many operations are involved in the act? How can great facility of writing be attained? What is haste likely to occasion? How should dictation now be given? What matter is suitable for dictation at this stage? Is variety of material necessary? What does the demand for rapid work develop in the writer? What does reading the notes disclose? What does the inability to read betray? What will self-criticism accomplish?

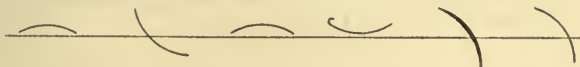
Can you write every common word and every commonplace sentence given in Step XIV. as swiftly as the fingers can move the pen?

STEP XV.

THE LENGTHENING PRINCIPLE:

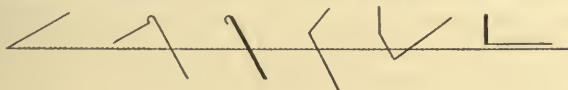
(329) Writing a stroke twice its ordinary length may be considered to mean the addition of the syllable **ter**, **der** or **ther** (or **other**, **there**, **their** in phrases).

mother father matter wonder whether order



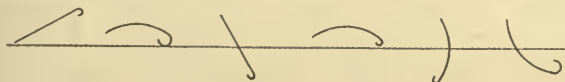
(330) The lengthening principle applies more particularly to curves, though straight strokes may be so treated to a limited extent; as

rather reporter brother chapter typewriter conductor



(331) An **n** or **shun-hook** can be read after the power of the lengthening; as

return moderation pattern modern eastern federation



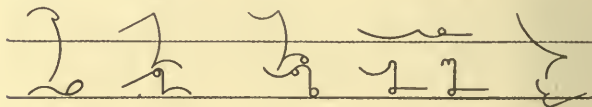
(332) Lengthening* adds **ker** or **ger** to **ing**; or **er** to **emp** or **emb**; as

anchor longer anger temper lumber December



(333) It conduces to legibility to exaggerate the stroke as above to a trifle more than double length; but employ the principle with discretion, like any shorthand material. It seems almost ridiculous to write like the first line below:—

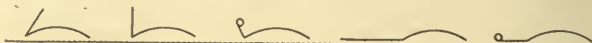
minister rostrum nostrils intrinsic federal



when the last are more in accord with analogy and syllabication. A doubtful gain in speed does not compensate for an involved mental operation.

* The theory of this is to maintain the widened form; but the tendency among practical writers is to execute a light line when such lengthening occurs in a compound form; as

chamber timber September cucumber scamper



(334) SOME OUTLINES NOT LENGTHENED:

older (holder)

harder (ardor)

water

alter

shorter

leader

wider

later

western

southern

leather

hunter

Arthur

laundry

(335) The lengthening principle is also especially useful for phrasing:—

if-there

have-their

in-there

when-there
(when-they-are)

rather-than

another one
(no-other-one)

where-there-is

in-other-words

some-other-reason

further-than
(from-their-own)

(336) WRITING EXERCISE:

Letter confederation render another center
operator when-there exporter entire (w.s.; see list
of Part III.) further writer enter elevator ma-
terial (w s.) return-mail think-there Easter

Chamber-(of)-Commerce oyster halter hinder
 some-reason-(or)-other smother speculator your-
 letter-received disorder literary shoulder water-
 proof as-(a)-matter-(of)-fact stockholder Walter
 bondholder receipt-(of)-your-letter conspirator
 northern brother-in-law thither veteran enterprise
 (Nt-Prs) spatter squander palter calendar
 psaltery Alexander bother up-there Flanders
 in-this-matter zither out-there handkerchief
 among-others copy-holder letter-(of)-credit astern

(337) MULTIPLICATION TABLE:

Illustrating hundred-groups of the Smith method of figure writing, and showing when to use the circle-S as a convenient junction:—

	1	2	3	4	5	6	7	8	9	10	11	12
1	1	2	3	4	5	6	7	8	9	10	11	12
2	2	4	6	8	10	12	14	16	18	20	22	24
3	3	6	9	12	15	18	21	24	27	30	33	36
4	4	8	12	16	20	24	28	32	36	40	44	48
5	5	10	15	20	25	30	35	40	45	50	55	60
6	6	12	18	24	30	36	42	48	54	60	66	72
7	7	14	21	28	35	42	49	56	63	70	77	84
8	8	16	24	32	40	48	56	64	72	80	88	96
9	9	18	27	36	45	54	63	72	81	90	99	108
10	10	20	30	40	50	60	70	80	90	100	110	120
11	11	22	33	44	55	66	77	88	99	110	121	132
12	12	24	36	48	60	72	84	96	108	120	132	144

PREFIXES AND AFFIXES :

(338) The parts of words, whether syllabic or otherwise, furnish situations for the application of shorthand principles. This may be reiteration; but it cannot be too strongly impressed upon the attention of the student.

Whenever these situations are frequently recurring, the more needful it is that the special treatment should be simple and well understood, in order to be quickly applied. The Prefixes and Affixes are common to many words, and are quite uniform as regards outline structure.

(339) PREFIXES :

Many prefixes like *ab*, *ad*, *de*, *dis*, *ex*, *sub*, are represented by such simple syllabic shorthand material as to call for but casual mention.

Exceedingly common prefixes are the compound forms *concom*, *decom*, *discom*, *discon*, *incog*, *incon*, *incom*, *incum*, *irrecon*, *miscom*, *miscon*, *noncom*, *noncon*, *recog*, *recon*, *recom*, *recum*, *uncon*, *uncom*, *unaccom*, *unrecog*, *unrecom*, *unrecon*, *selfcon*, which are denoted by disjoining the sign of the first syllable of the prefix, as illustrated in Sect. 148.* The student should be already familiar with this situation.

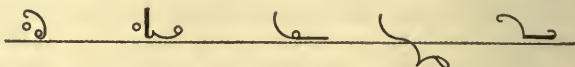
(340) Other special Prefix signs are for

Circum—denoted by a small circle written in vowel fashion near the first stroke of the remainder of the outline. **Self**—is indicated similarly and sometimes joined.

* *Comic*, *conic* (See Sect. 153), *commissary*, *concomitant*, *comity*, *commission*, *comrade*, *condone*, *commerce*, *commode*, *connote*, *connive* and *consols*, are a few words which are better written without reference to this rule.

For and Fore—generally by stroke-F joined, though convenience rarely demands the employment of F-uR or Fr.

circumference self-defense forsake foremost forgive



Inter, intro—by Nt joined (unless absolutely impracticable) to the remainder of the form.

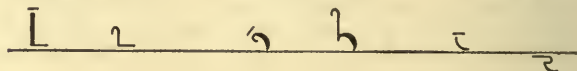
Magna-i—by M written above the rest of the outline.

interpose intermix introduce intercept magnanimous magnify



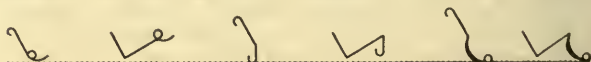
Contra, contro, counter—by a disjoined tick (or by halving, to save pen-lifting); as

contradict (con-trad-ict) controvert (con-tro-vert) counterfeit (count'feit)



Per and pre. It is deemed advisable to make a distinction of form between these very common prefixes, employing P-Ruh for **per** (except in *perhaps*, *purchase*, and where P precedes M), and Pr for **pre**; as in

present per cent pretend pertained previous pervious



(341) Other less common prefixes which ordinary procedure will not cover, are

Arch	by R	as	in	<i>archangel, architrave, etc.</i>
Astro	“ St-Ruh	“	“	<i>astronomy</i>
Multi	“ M-Luht	“	“	<i>multiply, multiform</i>
Post	“ Ps	“	“	<i>postpone, postal (?)</i>
Retro	“ Rt-Ruh	“	“	<i>retrograde, retrospect</i>
Stereo	“ sTr	“	“	<i>stereotype, stereoscope</i>
Subter	“ sBd-Ruh	“	“	<i>subterfuge, subterranean</i>
Super	“ sPr	“	“	<i>superficial, superercellent</i>
Trans	“ Trns or Trs	“	“	<i>transact, transfigure</i>
With	“ DTH	“	“	<i>withdraw, withhold</i>

The nomenclature employed above is simply that of denoting the stroke by a capital letter, and its modification by lower-case. uR is made R, and uL would be L.

(342) AFFIXES:

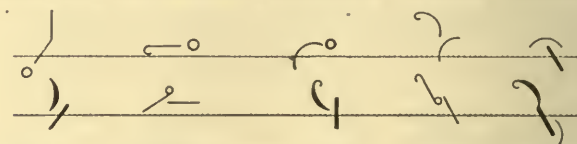
The affixes demanding special treatment are rather more numerous than the prefixes. *Ant*, *ent*, *ate*, *cle*, *less* and *ward* are easily written. The advantage of an upward and downward form for R and L assists in making legible *ary*, *er*, *or*, *al*, *el* and *ly*. *Shun*, *tive* and *ed* have been discussed in Step XII.; good syllabic rendering disposes of *acy* and *ous*; *whil* *ing* and *ings* were explained in Step VII.

(343) Other affixes requiring arbitrary management are—

Bleness, fulness, lessness, someness—by a circle* (slightly larger than for ings) disjoined.

Ality, arity, bility, cality, idity, ology, perity, etc.—by disjoining (generally) the stroke for the first sound of the termination to be indicated; as

teachableness carelessness wholesomeness formality amiability



zoology

rascality

validity

prosperity

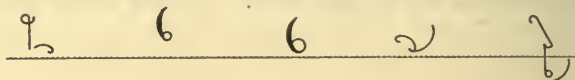
verbosity

Mental-ity—by Mnt disjoined.

Self, selves—by S generally joined.

Ship—by SH joined or disjoined according to convenience.

instrumental-ity thyself themselves friendship apprenticeship



Head, hood—by D joined.

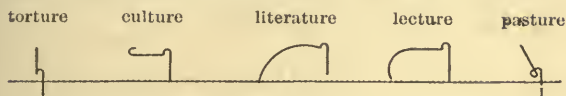
Worthy—by DTH joined or disjoined.

manhood womanhood girlhood Godh'd fountain-h'd praiseworthy



* Osgoodby employs a disjoined Bls, Fs or Ls (3d position), for bleness, fulness or lessness.

(344) **Ture** (affix *ure*) — by Tr joined; as



-ture is not regularly included in the common lists of postfixes; but in the mechanics of syllabic writing it deserves a place with the stereotyped forms.

(345) JUDGMENT IN OUTLINE BUILDING:

An entertaining class-room exercise is found in giving a consensus of opinion upon the outlines of words which may be submitted. Often five or six forms can be suggested for a single word, though but one of the number is superior to the rest, either in fluency, angles, analogy, syllabication, or a happy combination of all these necessary features. The reasoner who knows the *best* when it is exhibited is the student who is on the high road to success in writing good shorthand. If any doubt exists, it is the part of the teacher to explain why a certain rendering is to be preferred, and how it must be a matter of knowledge and judgment in the management of material. The argument might be advanced that the elasticity of shorthand grants a wide freedom of option in respect to outline formation. Not wholly so; it is choice regulated by fixed requirements. A careful reading of some of the contents of Part III. will convince of this.

Closely related to the idea of exercising discretion in the building of shorthand is the liberty given of writing alternate shapes for some of the affixes. Good judgment on the part of the writer in this connection leads to the quick achievement of the best results.

(348) COMPOUND FORMS:

onward

upward

forward

backward

inward

outward (or T-Rd)

afterward

downward (or Dn-Rd)

awkward

understand

undergo

underwent

underhand

undersigned

(349) ELSE-PHRASES AND OTHERS:

something-else

it-is-not-necessary

someone-else

on-the-contrary

anything-else

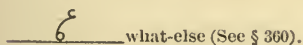
for-instance

anywhere-else

by-some-means

or-else

for-example

what-else (See § 360).

some-how

looks-as-though

for-(the)-sake-of

(350) WRITING EXERCISE:

Christianity pomposity despondency physiology
 fundamental theology popularity instability faith-
 lessness incognito selfish questionableness self-
 hood mindfulness uncontrolled interexchange
 magnesia misconduct magnificent wheresoever
 inability friability preferment foretaste self-will
 interrupt unselfish endowment self-love ductility
 nomenclature picture forewarn forfeit self-
 reliance forget Legislature forsooth decomposition
 recumbent forswear introspection international
 incumbent interjacent intermediate counteract
 accompauiment interval countermand archbishop
 intervene post-office stereotyped multitude inter-
 vale asteroid counterpoint postman subtrahend
 supersede withstand transform superhuman
 withal supernatural mature unreasonableness

(351) WRITING EXERCISE:

It matters not whether you or Walter wish to-go to-
 the theater with-me, for I shall take neither of you.
 The-telegraph operator was-a fellow-conspirator with-
 those-concerned in-the strike. It-is-no-wonder that-a
 slender thread of critieism renders modern society
 tender on-the subject-of slander. It-is-most in-
 competent and-incomprehensible testimony, and-we
 object to-the evidence. The-evil was neither supra-
 mundane or subterranean, but right in-our midst.
Contradiction has-a different meaning from *contradis-
 tinction*. The-interview was of-little interest to me
 because-the interrogations of-the interviewer were-not
 intelligible. "Onward and-upward" shall-be-our
 watchword ever. Though it-was calm to-the leeward,
 yet, with a squall occasionally to-the windward, the-

“square-rigger” proceeded swiftly on-its eastward passage, outward bound. The-cowardly troops of-the queen went backward and-forward, inward and-outward, in awkward evolutions. Boyhood and-manhood, girlhood-and womanhood, are successive periods of human life. The-snail withdraws within its shell, withholding its head and horns, the-better to withstand the-enemy. General literature, with-an occasional lecture on Culture, improved this interesting creature wonderfully. “Mr. President, I shall enter on no encomium upon Massachusetts. She needs none. There she is. Behold her and judge for yourself. There-is her history. The-world knows it by heart.” We-may apprehend God and-His works, while we-may-not comprehend Him. The-comrades connived to-have the-commission of-the commissary cancelled.

Conic sections exhibit either perfect circles, comical ellipses, oblate curves, or frustums, according to the way the figure is intersected by the instrument of cleavage.

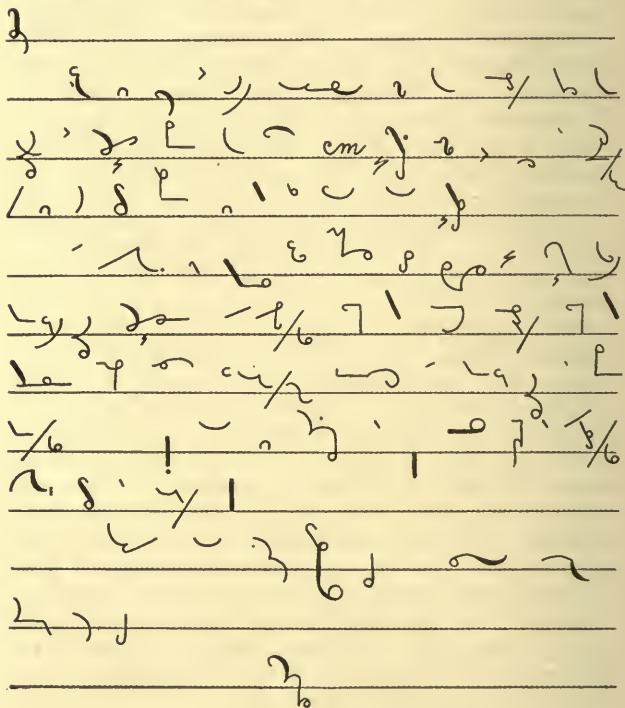
* I wonder how such a tender and slender stalk can support so large a flower as the crysanthemum. The number of wonderful modern inventions of high order is rather bewildering. Neither his mother nor father would say one word in favor of moderate drinking.

The-prosecuting attorney recommended the-release of-the prisoner on-his-own recognizance. His self-conceit was self-evident, and-enabled him to retain complete self-possession under-the-most trying circumstances. His thoughtlessness, carelessness and-listlessness will hinder his success in-any branch of industry. The-phrenologist, mineralogist, chronologist, physiologist, philologist and-theologian were discussing-the genealogy of-the etymologist in-the zoölogical garden.

* See foot note, page 54.

(352) MODEL LETTER FOR COPYING AND
DICTATION:

This letter is written in an offhand style of shorthand, and is a model only as to form—not of geometric outlines. It is a fair sample of a page of notes written very much as they should be in the actual business of amanuensis work:—



(353) Or it may be that the stenographer is accustomed to "take" letters involving accounts, and can arrange the dictation in debit and credit fashion as he writes. If so, the following would illustrate the form of letter. At all events it should be typewritten in this latter form, and must sooner or later take that shape in his mind:—

[illegible]

REVIEW QUESTIONS—STEP XV.:

What does lengthening a stroke denote? To what kind of strokes does lengthening more particularly apply? What does the double-length stand for besides -ter, -der or -ther? To what extent are straight strokes lengthened? How would *lantern* be written? What does lengthening add to iNG? To Mb or Mp? What is the outline for the word *numerator*? When may shading be dispensed with in connection with these strokes? Should the lengthening principle always be employed? Name a few words it need not apply to. Why not employed for these words? What else is lengthening desirable for?

What does the circle-S stand for in the multiplication table? Is it always used in hundred-groups? When may it be omitted? When is it indispensable?

What is a prefix? Are they numerous? Therefore how should they be denoted? Do the common ones call for particular comment? Why not? Does the management of *concom*, *uncon*, *recom*, etc., present any difficulties? Name one or two words containing *con* or *com* that are written otherwise than with the dot. What few prefixes have special treatment? What two ways of writing *contra*, *contro* or *counter* are suggested? What advantage (if any) has the second way? Is it important to make a distinction between *per-* and *pre-*? How would *permanent* and *pre-eminent* be written? What is the outline for *multiplication*, *withal*, *post-office*?

What is an affix? Does syllabic treatment dispose of a great many of them? Is it ever advisable to write the termination *shun* other than the usual way? Have you a firm conviction as to writing -ed? How would you write *locomotive*, *charmingly*, *asperity*, *posterity*, *frigidity*, *sociability*? In selecting one from many possible outlines of a word, what should govern the decision? How should a dictation of figure matter appear on the note-book?

STEP XVI.

FURTHER EXPEDIENTS:

(354) In addition to the advantages of short phrases for the representation by hooks of the words *all, will, own, than, ever, have, etc.*, previously illustrated, — and besides the tricks of sign and outline manipulation that have heretofore been presented in their proper relations (as we contend), — there are other expedients resorted to by the expert writer to still further elaborate the art. It may be readily inferred that ingenuity can be exerted in this direction; but unlimited freedom of fancy would be dangerous, and a selection is therefore made of those which in our judgment belong to a work on *practical shorthand*.

(355) I PHRASED.

I is phrased initially to other forms by joining a P, CH or T-tick, according to convenience, the phrase beginning in the first position.

I-am I-know I-believe I-can-be I have I-have-been



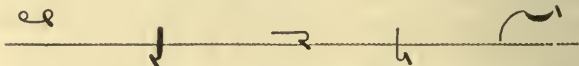
The writer confesses to never having had much use for the I-phrases; and the reason ascribed is this: The words *he* and *the* occur *ten times* * as often as *I*, and the oblique ticks become more naturally identified with them than with *I*. *And* appears in writing over *five times* * as often as *I*, and therefore the T-tick stands

* See note, page 48.

for *and* with unquestionable propriety. At the same time the enthusiastic *phrasier* may with judgment employ the ticks in phrases for *I*; as also may the stenographer who reads easily his swiftest notes.

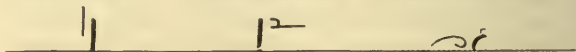
(356) In situations where lengthening is not feasible, **there** can be denoted by what is termed the **thrtick**. This tick *disjoined* serves for the termination **-ingly**.

since-there down-there can-there out-of-their longingly



(357) **Of-the** is often denoted by proximity, as

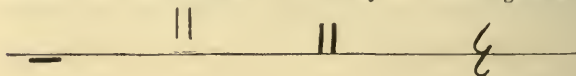
time-of-the-day day-of-the-week man-of-the-world



(358) Notwithstanding the above, and the fact that proximity also denotes **con**, **com** or **cog** within a word, the stenographer is in rare instances compelled to dissect an outline to insure legibility. Such breaking up of the form is commonly at the junction of a prefix or affix, or between the parts of compound forms, and is resorted to because any other procedure would be faulty. Note the words—*monosyllable*, *penman*, *wardrobe*, *supernatural*, *tight-kneed*, *preternatural*, *completeness*.

(359) **To** is quite often denoted by fourth position, as illustrated in Sect. 247-3, and **from**—**to**— by close proximity, or by joining; as


to-go from-time-
to-time from-day-
to-day from-generation-
to-generation



(360) BRIEF WUH AND YUH:

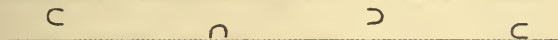
The signs for *we*, *were*, *you* and *your* may be inverted for convenience in simple phrasing; as

you-have we-can you-had we-remain sincerely-your



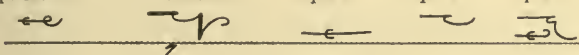
(361) The same signs may be enlarged to add one of the companion words, though great care should be exercised in the use of this material.

we-were we-w'd you-were you-w'd what-were what-w'd were-we



(362) Dw, gw, kw (qu) and tw. — This system has no special appendage or character for these initial digraphs; and experienced writers ignore the Wuh sound for the most part, writing *dw*ell D-L, *qu*ick K-K, *betw*een Tn¹ (word-sign). At the same time such neglect does in rare cases jeopardize the legibility; and it is recommended to employ the brief wuh in consonant fashion, or by striking it across a stroke, like the way yuh is indicated in the words *erroneous* and *lawyer* in Sect. 145.

quiescent Gwendolen equator queen quaff

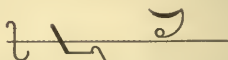


(363) Brief wuh and yuh, considered as consonant sounds, can be employed with some freedom in outline formation to assist legibility (see also Sect. 57, Step III.) Words like *idiom*, *cornea*, *euphony*, *opium*, etc., are made more readable by the actual indication of the wuh or yuh sign.

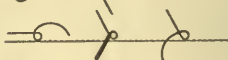
(364) OMISSIONS — OF SIGNS FROM OUTLINES:

In order to compass the most fluent rendering, a better angle or direction of stroke is sometimes gained by omitting a part of the outline. Note the following omissions: —

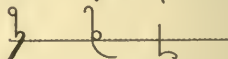
K — in the words *attraction*,
book-keeper, *anxious*



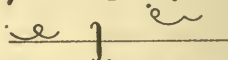
T — in *custom*, *postage*, *postal*



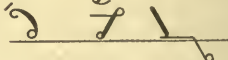
N — in *stranger*, *transfer*, *attainment*



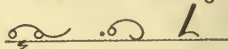
M — in *commencement*, *adornment*, *consignment*



S — in *controversy*, *exigency*,
bankruptcy



P — in *Sampson*, *consumption*,
jumped



The word-sign lists exhibit other examples, some of which are abbreviated for the reasons above given, and others varied in form to prevent conflicts.

Facility in this kind of abbreviation is gained by experience. There seems to be no general rule for a sure guidance. Fluency is the great aim; and that is attained by dropping this or that stroke of the outline. Then the next need is for legibility, which is secured if the condensed form makes no conflict with any other.

(365) OMISSIONS — OF WORDS FROM PHRASES:

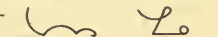
Unimportant words in phrases may be omitted, if the remaining outline is as suggestive as it is fluent.

With the exception of a few instances, like those of Sect. 364, unphrased outlines are commonly rendered in full. Cases like *more'n* for *more-than*, *our'n* for *our-own*, are phrased in another way (see Sect. 244).

And—from *again-and-again*, *more-and-more*



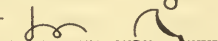
A — from *for-a-moment*, *in-such-a-case*



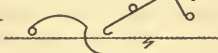
The — from *for-the-sake-of*, *under-the-circumstances*



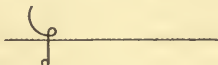
To — from *it-seems-to-me*, *will-have-to-be*



Of — from *as-a-matter-of-fact*, *House-of-Representatives*



In — from *for-instance*



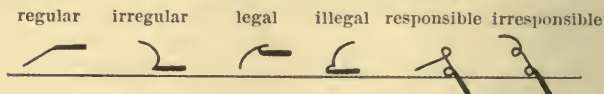
(366) POSITIVE AND NEGATIVE WORDS:

In a manual like this, given up so much to syllabic rendering of words, special instructions for the formation of the negative, as distinguished from the positive, hardly seems necessary, because the regular procedure of the book will serve.

If the negative prefix be **in** or **un**, stroke-N̄ (or the back-hook in situations demanding it) furnishes a sufficiently legible rendering of words like *unbalanced*, *indignity*, *unchanged*, *insolvent*, etc.; while for negatives beginning with **dis**, **im** or **mis**, no particular comment is required.

For the prefixes **ille** and **irre** the precepts of Step VII. have special force, and two suggestions may be now made: For beginners we would recommend the writing of both directions of the strokes L or R, ac-

according to Sects. 138 and 139 ; but the advanced writer may use the up-stroke for the initial syllable of the positive, and the down-stroke for the negative ; as



(367) WRITING EXERCISE :

Application post-office passenger danger ap-
 portionment postmark testify postman testimony
 partake irreligious overtake illiberal somebody
 (sMb-D) steamboat immoral junction postpone
 Thompson restless mistrustful domestic boastful
 priestly devolve mostly impure (Mp-Ruh) I-am-
 pleased inherit I-am-glad inherent cynicism I-
 assure-you Sawyer campaign I-fear-yon-will-be
 I-cannot-say incandescent canvas I-dare-say im-
 material immortal irrelevant stringency therewith
 assizes contingency attempt impede from-time-
 to-time 'did n't you Uriah from-year-to-year in-
 the-first-place one-of-the-most illegitimate at-the-
 same-time first-class Almighty clumsy Norwood
 all-sufficient stubborn paraphernalia exemption
 hardware stupendous disenchantment

(368) SENTENCES FOR ILLUSTRATION :

Great care will have to be taken in writing these sentences, in order to have the principles and expedients fully expressed. Hyphens are omitted, and the student expected to write the most condensed style without a suggestion.

When compassed round about by many combatants. In-regard to-going over-there, would-say that-it-seems-to-be wholly out-of-their minds to-do-so. It is necessary to reply in writing, and that as soon as possible. He stepped past the stake and stood stock

still. The steamboat stopped at the embankment, and the embezzler embarked. We went down there to see him in reference to the matter. In response to your inquiry, can say that the contrivance contains a combustible compound. The odium of being an opium eater was disagreeable enough; but continued indulgence in it reduced him to absolute indigence. He was not, as far as known, cognizant of the fact. A vast concourse, in respect to the fame of the Commodore, came down to the wharf to bid him good-bye. It is best never to shun the shun-hook, except in *shone* and *ocean*. In repeating the story of the adventure, his confession of complicity was so interesting to all concerned in the inquiry, that they compelled him to put it in writing; with which request he immediately complied. Day unto day uttereth speech, and night unto night showeth knowledge. Headache, back-ache, and ear-ache, are all unpleasant bodily sensations. What would you reply if you were questioned? He had not run far distant when he began to distend his cheeks in saucy fashion. I believe fully in a hereafter—and in a heretofore, for that matter! Seize the moment of excited curiosity for the acquisition of knowledge. He was suspended from the order for not paying his dues promptly. Mr. Curtis was courteous at all times. That apparent anomaly among words, *ourself*, is allied to the editorial *we*. The word *figure* has far different meanings in mathematics, geometry, rhetoric, logic, sculpture and theology. “Genius detects through many species the genus, through all genera the steadfast type, through all the kingdoms of organized life—the eternal unity.” “Widdy, widdy, wen, wake cock warning.” The counsel of the consul, to console him, concealed his real sentiments. He was bigoted and

arbitrary; in other words, quite galvanized with Calvinism. The fervent embrace of cousin Charlie at the station unmistakably embarrassed her. Although he really owed the man, he was not visibly awed by the stern manner of the creditor he was owing.

SHORTHAND PENMANSHIP:

(369) In Step I. it was declared that there was a penmanship to shorthand as well as to ordinary handwriting; and at this stage it may be proper to discuss the matter more thoroughly, although not to the length which it deserves, or to the extent one better qualified might venture.

Position of Body. The student should sit in an easy attitude, with the weight of the body thrown slightly upon the left arm, so as to grant perfect freedom of the right. It goes without saying that the writer should not bend forward extremely, and that the note-book should have a convenient position upon the table.

Holding the Pen. In longhand writing all the letters slope in one direction; and the writer having decided upon a correct grasp of the pen between the fingers, the instrument may remain fixed, and all the letters will be made with facility. For such writing a soft grasp of the pen is required, and the opposite end of the pen-stock should point toward the right shoulder.

In shorthand writing the lines composing the characters extend in many directions; although it may be said of correct stenographic outlines, that they are described so as to come within the scope of

the most fluent movements the pen is capable of performing in such writing. For shorthand the pen should be held with the same natural and easy grasp as for longhand; but the pen-handle should point outward from the shoulder, because the prevailing action of the hand is to draw the writing instrument rather than push it. It may be added with perfect frankness that the opposite end of the pen-holder points in many directions during the progress of writing, considerable freedom being allowed in this respect. Besides which, there is an action of the thumb in clever shorthand writing quite foreign to ordinary penmanship. This may be described as a rolling of the pen-holder, and is required for the tracing of the shaded horizontal signs Guh and iNG, which demand considerable manipulation of this sort, while some other strokes call for less thumb action of a similar nature.

Movement. Leaving the consideration of the above, some of which may be new to the ordinary writer, and should therefore be carefully noted, we come to "movement" in writing. At the outset, it may be remarked that movement in *shorthand* writing, speaking generally, does not differ materially from that in longhand writing. The "compound movement," so called, which is the union of *finger* and *muscular* action, is demanded in both situations.

Finger movement is the guiding of the pen solely by the fingers holding it, and is needed more or less for the execution of the smaller and more intricate parts of the outline.

Muscular movement is the action of the arm extended and withdrawn, while using the muscle near the elbow as a rolling rest. This movement is desirable for the bolder strokes of any fluent writing;

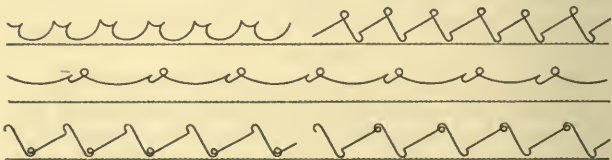
and a very ordinary penman ought, after a very little practice, to be able to utilize it for the less involved shorthand forms. The expert writer will go further, and attain to the facile execution of the tiniest characters and the most critical junctions, by this same procedure.

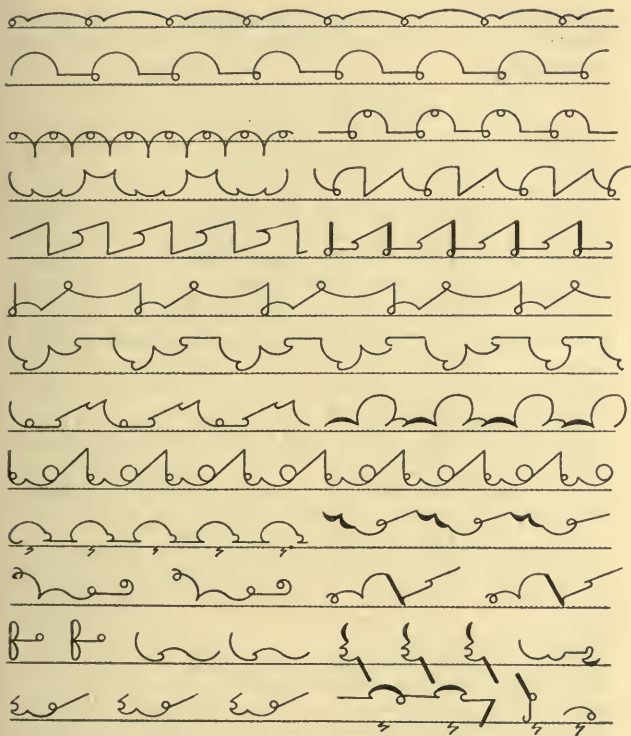
Practice for good movement in the management of the pen should have a place alongside the other work of this manual; and for the assistance of those who would labor in this direction some exercises in muscular movement are appended below. Finger movement need not be illustrated very much, because that comes easily of itself and is not desirable except so far as it may be a necessity; but a well disciplined muscular movement should be the endeavor of every shorthand writer who aims at excellence in all the details of the study.

The characters of the scheme of consonant signs on page 17 will afford simple practice at first, and should be mastered before proceeding further.

More valuable and entertaining practice will be found in the following exercise, consisting of joined words and phrases, which have been graded as to difficulty by a professional penman. Fill many lines of foolscap paper with each example; all the time maintaining correct position for body, arm, hand and fingers:—

PRACTICE EXERCISE:





Other shorthand material as good as this, or better, could be suggested. It is not so much what is written as the *way* it is done; and the forms are likely to show by their grace, or by their lack of the appearance of fluency, whether they were executed by a facile muscular movement or the contrary. It certainly conduces to graceful outlines to have a good movement in writing; and the difficulties of speed are

more readily overcome if a good pen movement accompanies other attainments in the writing of shorthand.

(370) LETTER FOR DICTATION :

Messrs. STERLING & ELLIOTT,
Hampton Suburbs, West Virginia.

Gentlemen :

We take pleasure in mailing you today specimen books of Barnes' National System of Penmanship. These books contain all the copies of the entire system (25). A hasty glance will convince you of their superior gradation, utility and beauty. They have never been equalled in mechanical execution. Your attention is respectfully (50) called to the third page of cover, which contains a classification and analysis of all the letters; to the fourth page of cover, which shows (75) special features of the series; and to the small sheet of practice paper.

We will furnish these large books for introduction at eighty-seven cents (100) per dozen, and the small books for forty-seven cents per dozen. We also prepay all mail or express charges; and if you have any books (25) of similar character on hand now in good condition, we will give you an equal number of our new series for them.

Remember that the (50) whole series is printed from stone by hand, and is far more elegant and beautiful than the cheap copy books that are printed from type (75) on a steam press. The latter will never be used by competent teachers of penmanship.

These books have been adopted in many cities and towns (200), and are heartily endorsed by more than two hundred of the finest professional penmen in the country. We believe that you can make no mistake (25) in adopting them for use in your classes, and trust that we may have your order.

Hoping to hear from you, we are

Yours truly,

(250 words.)

(371) CONCLUSION OF PART II. :

One of the most disappointing results of the study of shorthand — when the principles have been presented

closely following one another, with only words for illustration — has been that the inquirer knew next to nothing of the practical bearing of the subject after such a hurried passage through the rules. Doubtless the clever ideas of phonography would be entirely appreciated as he passed along; but the learning process was simply heaping one thing upon another, until the store of information was a mass without detail or color; and when the time came for a general application, nothing could be handily accomplished: because, although some observation and considerable industry had been exerted, the impressions received were more or less vague—at least not quickly distinguishable one from another.

This has always been a disheartening outcome for both pupil and teacher; and under such conditions the passage from the handbook to miscellaneous writing was a weighty period and marked the point where many fell in the struggle for a mastery of shorthand.

We have long believed that if the theory of phonography be sufficiently relieved and strengthened by practice all along the line, the throwing away of the crutches, as it were, will not leave the learner still crippled.

We allude to this stage because it has always been a critical one; not because we apprehend much of such difficulty in the use of this manual. It does not follow the traditions closely enough to inherit the faults of out-of-date methods. The lesson we would now impress is that the underlying principles of the study *must be thoroughly understood*, before leaving that part; and lest anyone pursuing these Steps should be deficient at this time, we recommend a careful review of Parts I. and II. before proceeding to Part III. and to the work which necessarily accompanies advanced inquiry.

PART III.—Advanced Inquiry.

WORD-SIGN LISTS, SCHEDULE FOR
TYPEWRITING, ETC.

WORD-SIGNS AND WORD-SIGN STUDY:

(372) Word-signs — what for?

First: To provide brief and fluent forms for the words of exceedingly frequent recurrence; and

Second: For those words the regular outline of which would be long and awkward.

The demands of speedy writing make the word-sign absolutely indispensable; and rapid writing is becoming more and more the need of the times. At the same time it having become more the custom to dispense with the vowel-sign (and scud along under bare poles, so to speak), the more necessary it is that the word-sign should be as suggestive, as that the regular forms should be syllabic.

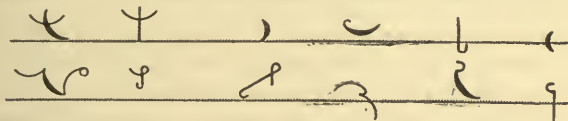
(373) The word-signs thus far given have been to make easy disposition of the common words, and at the same time to illustrate entertainingly the principles as presented; though in doing this occasionally one of the less frequent examples of word-sign treatment has been permitted to intrude.

(374) Learners have a varying capacity for the management of word-signs; and by that is meant not only the ability to store them in the memory, but also to draw them forth at will. About 750 word-signs are set forth in this manual: 500 might be all that one writer could profitably use; 300 another; and it is possible to get on very nicely with less than that number. Nevertheless we would counsel a mastery of the whole list, if possible, and do it so well that they may all be made the ready tools of swift writing—as much so as the implement held between the fingers, or the phonetic characters which are the alphabet of shorthand.

(375) . The word-signs exhibited by the books are really the “combined experience” of expert writers, extending over a long period of time, representing careful investigation, and as such are almost impregnable to criticism. Opinions may differ as to the number that should be used, and as to the extent of abbreviation; but the longer we study these ingenious forms, the more willing we are to concede that they are the outcome of actual experience, and, if intelligently employed, that they will contribute to the greatest good of the greatest number.

(376) Personally we confess to a dislike for a few of these signs, on the ground that it is possible to construct forms that would be less arbitrary and far more suggestive. We allude to the stereotyped outlines for

nevertheless notwithstanding hesitate manner whatever without



which might, it seems, be presented as last given above. Yet the traditions of the system are so strong we dare not more than whisper thoughts of the innovation, and hasten to remark that the standard lists are good enough, and facile enough, considering the possibilities of this system of brief writing.

(377) Word-signs — how classified?

In order to make the word-sign stand out as a special division of the subject, and as such challenging particular study, we have been pleased to arrange them under imaginary heads, thereby assisting the

mind to contend with the difficulty. Seven classes have been noted: —

1. Word-signs imitative of long-hand abbreviation — illustrated by the list on page 208.
2. Word-signs by position (vowel implication) — as illustrated by the groups on pages 52, 74, 105, 118, 128 and 156.
3. Word-signs denoting the principal sounds of the word (consonant suggestion) — as illustrated by the forms for *average*, *charity*, *engage*, *indulge*, *original*, *simple*, *seldom*.
4. Word-signs arbitrary, but feebly suggestive — like *exaggerate*, *generation*, *jurisdiction*, *information*, *measure*, *frequent*.
5. Word-signs purely arbitrary — *dollar*, *imagine*, *hereafter*, *influence*, *large*, *religion*.
6. Word-signs of form more fluent than syllabic — *explanatory*, *unless*, *nearly*, *voluntary*, *majority*.
7. Word-signs showing merely a part for the whole form — *unfortunate*, *substantial*, *essential*, *authentic*.

(378) Word-signs — how made?

It profits nothing to make even as imperfect a classification as the above, without the inquirer enters with interest into the composition of the forms, and accepts the above as an illustration of this division of the subject.

Hence it may be affirmed that the shorthand writer can with judgment invent his own word-signs. Not that he would need to ordinarily; but if engaged in a

business involving technicalities, he could from observation of the standard lists go about building new * abbreviations for his special convenience.

The procedure might be like this: If the word has an abbreviation in English, imitate it in phonography, if the resulting form be well constructed. The next best outline will be the one which most clearly voices the word. A part may be given for the whole, taking care to select that portion which proves to be quite unlike any current sign. The word-signs for *different* and *difficult* illustrate this point; in the first instance Df was taken, and therefore Kl was "Hobson's choice" for the latter. As the last resort choose the arbitrary sign; but if it can be made the least bit suggestive, all the better for its legibility.

(379) Fluency of form should be the ruling motive in all this effort for abbreviation: it is the why and wherefore of the classes mentioned above; otherwise there might be one class only, namely, a wise condensation; or another class, namely, one imitative of longhand abbreviation, etc., etc. But, no; the scope of the English language is wide, word elements are vastly varied, the shorthand equivalent has fixed limitations; and so, in the pursuit of brevity with fluency, many paths have to be taken.

Then, really, the production of the acceptable word-sign form is a matter of judgment (see Sect. 345) to a considerable extent. The limitations of a correct mechanical treatment environ also this department of shorthand writing; and though memory serves to make useful the finished product, yet it is memory assisted by the reason.

*The Century Dictionary exhibits 50,000 words never before defined in a dictionary: so it is fair to presume they are new to writers at large.

(380) WORD-SIGNS OF THE STEPS:

(Alphabetically arranged.)

Nomenclature: Capital letters represent stems, and small letters the appendages. The hyphen shows a separation of strokes, and the figures mark the position.

A

able Bl²
 above B-V²
 accept Ks-P³
 accession Ks cshon²
 accord-ing Krd¹
 account Knt³
 accurate Krt³
 accusation Ks eshon³
 acknowledge K-J²
 acquisition Ks eshon¹
 addition Dshun³
 advance Dv³
 advantage J²
 after Ft²
 agent Jnt³
 all B-tick¹
 allow Luh³
 along iNG³
 already D-tick¹

am M²
 any N¹
 appear Pr¹
 apposition Ps cshon³
 appreciate Prs-T¹
 architecture R-K²
 are Ruh²
 aristocratic Rs-K²
 as s²
 ask S-K²
 assembl-e-y S-M²
 association Ss eshon²
 astonish-ment St¹
 authority THrt¹
 average V-J²
 aware wRuh³
 awful Fl¹
 aye ai¹

B

balance Blns²
 bankrupt Bnk²
 because Ks¹
 bc B²
 before Bf²
 begin Gn¹
 behind Bnd¹

believe Blv¹
 belong Bl¹
 beyond y¹ (involute)
 bring Br¹
 business Bs¹
 but T-tick²
 by B¹

C

calculate Kl³
 cannot Knt²
 capable K-BI²
 care Kr²
 certain sRuh²
 change CH²

character Kr-K²
 charge CH³
 circumstance sTns³
 Co. (company) K²
 come K²
 commercial K-Mr²

C — *Continued*

common	K ¹	consideration	sDrshun ²
commonwealth	K-wLuh ²	consignee	sN-N ¹
comprehend	Prnd ²	consumption	sMshun ²
condition	Dshun ²	correct	Kr-K ¹
consequence	sKns ²	cure	Kr ³
consequent	sKnt ²	customer	Ks-Mr ²
consider	sDr ²		

D

dear	Dr ²	difficult	Kl ²
defendant	Dft ²	dignity	D-G ¹
deficiency	Df-SH ²	direct	Dr ²
degree	Gr ¹	direction	Dr shun ²
deliver	DI ²	disadvantage	Ds-J ²
department	D-Prt ²	divine	Dv ¹
describe	sKr ¹	do	D ²
description	sKr shun ¹	dollar	D ¹
denomination	Dn ¹	done	Dn ²
develop	Dv-P ²	Dr. (doctor)	Dr ¹
differe-n-t-ce	Df ²	during	Dr ³

E

ease-y	Z ¹	every	Vr ²
edition	Dshun ¹	evident	Vd ²
efficient	F-SH ²	examine	sMn ²
either	DThr ¹	exchange	Ks-CH ²
equal	Kl ¹	expect	Ks-P ²
especial	S-P ²	experience	sPrns ²
essential	S-N ²	explain	sPln ²
establish-ment	St ²	express	sPrs ²
ever	V ¹		

F

familiar	F-M ²	for	F ²
favor	Vr ³	form	Fr ¹
feature	Ft ¹	formation	Frshun ¹
February	F-B ²	from	Fr ²
fill	F ¹	full-y	F ¹
first	stuh ¹	future	Ft ³

G

general	Jn ²	gentlemen	Jnt ¹
generalization	Jns eshon ²	give	G ¹
generation	Jshun ²	gov-ern-ment	Gv ²
gentleman	Jnt ²	guarant-ee-y	Grn-T

H

had D³
 half F³
 happen Pn³
 happy P³
 hard Rd³
 has s²
 have V²
 heard Rd²
 held Ld²
 her R²
 here R¹
 herself Rs²

high ai¹
 him M²
 himself Ms²
 his s¹
 hold Ld²
 home M³
 honest Nstuh¹
 hope P²
 how ow²
 however V³
 human Mn³
 humor Mr³

I

I ai¹
 imagin-e-ation Jn³
 immediate Md¹
 individual Nd-Vd¹
 infer N-F²
 influence Ns¹
 influential N-SH¹
 information Nshun¹
 inscribe in-sKr¹
 insecure in sKr³
 instant Nstuh¹
 instruct in sTr²

instruction in sTrshun²
 integrity Nt-Grt¹
 intellect Nt-Kt¹
 intelligent Nt-Jnt²
 interest Nt-sT²
 internal Tr¹
 into N-T²
 investigation N-Vst eshon²
 irregular R-G²
 is s¹
 issue SH³
 it T²

J

jurisdiction Jrs eshon²

K

kind Knd¹

knowledge N-J²

L

language iNG²
 large J³
 liberty Br¹

little Lt¹
 long iNG³

M

magnitnde M-G²
 man Mn²
 manufacture M-N-F²
 Massachusetts Ms-CH³
 mathematics M-TH³
 measure ZSHr³

member Br²
 men Mn¹
 mention Mshun²
 merchandise Mr-CH²
 mistake Ms-K²
 more Mr²

M — *Continued*

mortgage	Mr-G ²	Mr. (Mister)	Mr ¹
mortgagee	Mr-G-J ³	much	CH ³
movement	Mut ²	myself	Ms ¹

N

nature	Nt ²	New York	N-yK ¹
necessary	Nss ²	next	Nst ²
negotiate	N-Gs-T ²	notwithstanding	Nt-sTnd ¹
nevertheless	N-V-Ls ²	now	Nou ²
new	Neu ²	number	Br ³

O

object	B ²	ordinary	Rd ¹
of	P-tick ¹	organization	Gns eshon ¹
on	Ruh-tick ¹	original	Ruh-J ²
only	Nl ²	other	DTllr ³
opinion	Nn ¹	ought	J-tick ¹
opportunity	Prt ²	ourself	Rs ³
opposition	P's eshon ¹	over	Vr ¹
or	T-tick ¹	own	N ³

P

parallel	Prel ²	practic-e-al	Pr ³
Parliament	Prel ³	prejudice	Pr-J ²
part	Prt ³	preliminary	Prel ¹
particular	Prt ¹	president	Prs ²
peculiar	P-K ²	princip-al-le	Pr ²
people	Pl ²	private	Prft ¹
perfect-ion	Prf ²	proficient	Prf-SH ²
plaintiff	Plnt ²	profit	Prft ¹
pleasure	ZSHr ²	proper	Pr ¹
popular	P-P ¹	pub-lic-lish	P-B ²
position	P's eshon ²	punctual-ity	Pn-K ²
possession	P's eshon ³		

Q

question	Kn ²	quotation	K-Tshun ²
quite	Kt ¹		

R

real	Rl ¹	religion	Jn ¹
refer-ence	Ruh-F ²	remark-able	Mr ¹
regular	Ruh-G ²	remember	Br ²
rela-tive-tion	Rl ²	represent-ed	Ruh-P ²

R — *Continued*

representation	Ruh-Pshun ²	revelation	Luhshun ²
repub-lic-ish	Ruh-P-B ²	revolution	Luhshun ³
respect-ive-fui	Rs-P ²	rule	Rl ³

S

sacred	sKrd ²	soon	sN ²
San Francisco	sN-ssK ²	speak-er	sP ¹
satisfac-tion-tory	sT ³	special	sP ²
second	sKnd ²	spoken	sPn ²
secret	sKrt ¹	stenograph-y-er	stuh N ²
secretary	sK ²	strength	s'Tr-TI ²
secure	sKr ³	strong	sTr ²
secured	sKrd ³	subject	sB ²
seldom	sLd ²	sufficient	sF-SH ²
several	sV ²	suggestion	sJs eshon ² or sJ ²
shall	SH ²	suppress	sPrs ³
should	Ruh-tick ²	surprise	sPrs ¹
signature	sG-Tr ²	system	ssT ²
somewhat	sMt ²		

T

telegraph	Tl-G ²	thus	DTHs ³
testify	Ts-F ²	thy	DTH ¹
thank	TH ³	time	T ¹
them	DTH ²	to	P-tick ²
there	DTHr ²	together	G ²
thing	iNG ¹	tonight	Nt ³
think	TH ²	too	P-tick ²
this	DTHs ²	toward	Trd ²
those	DTHs ³	transfer	Trs-F ²
though	DTH ³	truth	Tr ²
thousand	TH ³	two	P-tick ²
throughout	THrt ³		

U

under	Nd ²	us	S ³
union	Nn ³	use (n.)	S ³
United States	Nss ¹	use (v.)	Z ³
unless	Nls ²	usual-ly	ZSH ²
until	TI ³	utter	Tr ³
unto	N-T ³		

V

value	VI ³	virtue	Vrt ¹
very	Vr ²		

W

was	Z ²	whom	J-tick ²
we	w ¹ (evolute)	will	Luh ²
were	w ² (evolute)	wish	SH ¹
what	w ¹ (involute)	with	w ¹ (evolute)
when	wN ¹	within	DTHu ¹
where	wRuh ²	word	wRuhd ²
which	CH ²	world	(w) Ld ²
who	J-tick ²	would	w ² (involute)
whole	Luh ³		

Y

























ye	y ¹ (evolute)	you	y ² (involute)
year	y ¹ (evolute)	your	y ² (involute)
yet	y ² (evolute)	youth	TH ³

(381) Word-signs — how learned :

There is no better way to learn word-signs than by *use*; yet the student confronted by an appalling list of more or less arbitrary forms would not be benefited by such advice as this, simply because he would not know *how to use* them advantageously. But in this manual a few word-signs have been presented at a time, and so blended with related matter that they can be *used* with the proper setting of language. Therein lies the merit of the progressive word-sign study feature of the book. More than half the word-signs required for ordinary writing have been so impressed. A good foundation has been laid; and as dictation work progresses the following lists should be referred to as a dictionary would be, for such words encountered as may be fit subjects for word-sign treatment.

(382) WORD-SIGNS IMITATIVE OF LONG-HAND ABBREVIATION:


(These are by far the simplest word-signs to memorize and use.)

 ad. advertisement	 Dem. Democrat
 astron. astronomy	 "diff." difference
 Benj. Benjamin	 "dig." dignity
 "biz."* business	 Dr. doctor
 Calif. California	 Eng. England
 capt. captain	 Esq. esquire
 cash. cashier	 exch. exchange
 Cath. Catholic	 Feb. February
 "cert." certain	 fut. future
 chap. chapter	 gen. general
 Co. company	 gent. gentleman
 deft. defendant	 Gov. governor


* Syllables in quotation-marks are slang, it is true, but most suggestive word-signs.


 infin. infinitive


 inst. instant


 Jan. January


 just. justice


 Jr. junior


 leg. ledger

 mag. magazine

 manuf. manufacture


 Mass. Massachusetts


 mem. memorandum


 Messrs.


 Meth. Methodist


 Mex. Mexico


 mgr. manager


 Mich. Michigan


 Mrs. missis


 Mr. mister


 Nov. November

 obj. objection


 ord. ordinary


 pass'gr passenger


 Penn. Pennsylvania


 perf. perfect

 plaint. plaintiff


 Parl. Parliament


 per cent


 Phila. Philadelphia


 phren. phrenology


 pop. popular


 pres. president


 prof. professor


 prox. proximo

 pub. public


 Sept. September

 cf. reference


 super. superior

 rep. representative

 ult. ultimo

 rev. reverend, revenue

 vol. volume

 sec. secretary

Other familiar abbreviations are doc. (D-K¹) for *document* (as "Pub. Doc."), "prob." (Pr-B) for *probability* (as "Old Prob.") Apt abbreviations of terms in a trade or business may be similarly imitated by the shorthand writer of judgment.

(383) GENERAL WORD-SIGNS:

Some of the words in this list have two signs. The omission of K, the most fluent stroke in stenography, has seemed to us an unwarranted hardship, and we are loath to inflict it upon students of this manual without giving an alternative outline.

Of course in words like *direction*, *instruction*, *attraction*, there is enough suggestion to compensate for the absence of the K, and words like *explode* and *explain* do not admit it. Ts eshon for *taxation*, sPs eshon for *specification*, Trs eshon for *transaction* and Prs eshon for *prosecution*, appear far-fetched, except when used a great many times at one sitting. Forms like T for *take*, M for *make*, wRuh for *work*, also strike us as being unduly abbreviated.

A certain design, however, pervades many of these word-signs. For instance, the outline for *form* is Fr¹;

and that same shape appears in the compounds, *re-form*, *perform*, *inform*, *deform*, etc. F likewise stands for *-fer*, as in *infer*, *refer*, and it ought to in *prefer*.


The simple root form is for the most part given, to which the terminations attach regularly. The present tense is made to stand for the past, as is the habit of expert writers.


Words in bold-face type are strictly word-signs; others are facile forms or desirable phrases.


Not all the word-signs employed in varied writing are here presented, because a workable list is superior to an inflated one. The systematic progress of the steps has furnished a great many of the commoner forms, the unmistakable tendency of the instruction makes it unnecessary to more than hint at simple deductions; and, therefore, only the more arbitrary word-signs and unusual word-outlines are given.


A

 able-to


 advancement


 abundant


 advent


 abundance


 ago


 accept-ed-ation


 agree


 acceptable


 agriculture


 accompany


 all-have (-of)


 achievement






















 alter


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
 amount-ed


 acquire-d


 angel


 annual anticipate-d anybody any-other any-other-one appearance appellate apply appliance applicab-le-ility applicant application appreciate-d apprehend-d apprehensive approve-d approximate appurtenances arriv-e-al art artist artistic ascertain as-it-would assignment assist-ed assistant assure assurance at-first at-last at-least


 at-length

 at-our-own, attorney

 attain-ment


 attainable


 attitude

 auspicious


 authentic


 avocation, (2) vocation


 avoid-ed

 aware-of


B


 been-there


 begun, began

 behold


 belief, believe


 benevolent


 benignant


 brethren


C


 campaign


 can-there


 candidate


 care, carry


 catalogue

 certificate


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
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
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
 cheer

 circumstantial


 civilization

 clear-ed


 collateral

 collect-ed

 combin-e-ation

 commence


 commencement

 comply


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
 compliant


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
 comprehension-sive


 consequence


 considerate


 consist-ed


 consistent

 consistency

 constituent

 constitute-d

 constitution-al

 constitutive

 construct-ed

 construction

 consumption


 control-led


 conversation


 conversion


 convert-ed


 country


 course


 court-ed


 cover-ed


 creature


 creation


 creative


 criticism

 cross-examination


 cure


 curious


 curiosity


 custom

D


 danger


 danger-s-ous


 endanger


 deform-ed


 delight-ed

 delinquent


 derid-ed


 derision


 deriv-e-ation


 description


 descriptive


 determin-e-d

 develop-ed

 director (See also §330)


 discharge-d


 discriminate


 distinct-ion


 distinctive


 distinguish-ed

 distribut-ed

 disturb-ed


 dollar


 domestic


 duration


E


 east

 eastern


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
 engage-d


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
 enlarge-d


 entire


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
 equivocate

 Europe


 every-one


 exact-ed


 exaggerate-ed


 example


 exasperat-e-d-ion

 except-ed


 exception-al


 exceptionable

 exclud-e-ed


 excuse-d


 execute-d


 exhibit-ed


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
 exist-ed, system


 existence


 expect-ed






























 unexpect-ed

 expense

 expend-ed-iture

 explain-ation

 explainable

 explanatory	 formal-ity
 explore-ed	 formation
 expression	 formal-ly
 extend-t	 found-ed-ation
 exten-sion-sive	 fraternal
 extraordinary	 freedom
 extravagan-t-ce	 frequent
 extreme	 frequency
 extremity	 from-all
F	 fuller
 fact	 furnish-ed, furniture
 family	G
 familiar-arity	 generalization
 fluctuation	 guilt-y
 forget	II
 form-ed	 halve

happen-ed

impatient

happ-ens-iness

impenetrable

have-(ing)-been

inconsiderate

have-not

in-consideration

hereafter (rft)

indefinite

heretofore (rtf)

independent

hesitate-ed

indescribable

hundred-th

indiscriminate

I

identical

indulge-d

identification

inexperience

idleness

inform-ed-ant

ignorance

inquire-d

ignorant


inscription


imaginable


insecurity


insignificant


instructive


 instructor


 insurance


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
 intellect

 intolerant


 it-had (-would)

 it-will-have


 it-would-have

 it-would-not


J

 judicious

 jury


 jurisdiction

 justice of peace


 justification


 juxtaposition


L


 larger

 largest

 laughter


 length

 lengthen-ed

 lengthy

 longer

M


 magistrate

 magnificent

 majority

 material

 may-have-been

 meanwhile

 mechanical

metropolitan

merc-y-iful

million-th

minority

misdemeanor

misfortune

modification

moral-ity

mortal-ity

movement

N

nearly

neglect-ed

negotiate-d

no-other, another

no-other-one, another-one

notification

O

occur-ed

occurrence

of-our-own

only

on-one-hand

on-the-other-hand

oppression

order-ed

organ


organism


organization

organiz-ed

or-if, or-have, I have

ornament


—overtake

—owner


—oyer


—oyez

P


—partake


—party


—perhaps


—perform-ed

—performance


—perpendicular


—perpetual-ly

—persevere-d


—philanthropy

—philosophy


—political

—politician

—possess


—possessed

—possession, apposition


—possessive


—possessor


—possible


—poverty


—pract-icable-icability


—prepare-d


—prevent-ed


—privilege-d


—proficient


—profit-ed


—profitable


—prolific

 property

 propriety


 publication


 punish-ed-ment

 purpose

Q

 quality


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
 quarter


R


 railroad

 rather, (1) writer


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
 realize


 reform-ed


 relinquish-ed


S


 sanguine

 sanguinary


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
 school

 secession


 seclude-d


 secure


 security

 set-forth


 set-off


 shall-have-been


 signi-fy-fied


 significant


 similar-ity


 simple-icity


 simplest


 single-d


 singular-ity


 situation


 skillful


 somebody


 southeast


 southern


 spectacle

 spirit


 spiritualism


 spiritualistic


 spiritualization

 stranger


 sublime


 subordinate


 subsequent


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
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
 superficial


 superintend-ed-ent-ence


 superior-ity

 supplant


 supplication


 suppression


 suspend-ed

 suspension


T

 taken (ta'en)

 temporary-ily


 testimony


 there-would



 they-had


  transient

  they-had(-would)-not


  trial

  they-have


   twel-ve-fth


  they-will-have


U

  to-come


  undefined


  to-give


  uniform


  to-go


  unfortunate

  to-have-been


  upon-there


  to-him


  usurp


  to-it, (to wit:)


V


  tolerant


  Virgin-ia


  tolerance


  virtu-e-al


  to-you

  virtuously


  tracer

  vocation, (3) avocation


















  transfer-red

  void, avoid





  transform-ed

  voluntary















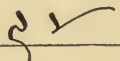


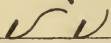


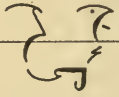




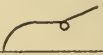






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













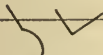
















 warrant-ed was-there water welcome-d western we-were (-would) what-would(-were) which-had-not which-have who-are who-have, who-of,
whoever who-will wield-ed wisdom withal withdraw with-hold woman women wonder-ful writer, (2) rather

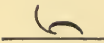

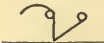
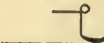





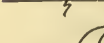
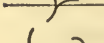
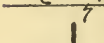
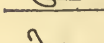
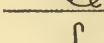

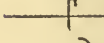
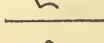

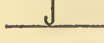
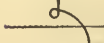
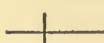
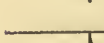
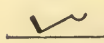

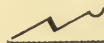

Y

 year-s-ly yet-you yield-ed you-have you-were-would

SOME UNCLASSIFIED WORDS, WORD-SIGNS AND PHRASES:

	abstract		genius
	accuracy		genus
	adjournment		greater
	alternative		impulse
	ancestor		employs implies (1)
	proximate approximate (3)		infinite
	daughter debtor		internal
	bondholder		intolerable
	eloquent		judicial
	emphasis emphasize		junction
	employee Mayo		kingdom common
	ingredient		learn
	enthusiasm enthusiastic		luxury
	eternal		maximum
	event		minimum
	extinguish extinct		mistress

	narrow		technical
	obligation		territory
	obstacle		thereof
	overwhelm		tolerate
	premature <i>or</i> Pr-M-Tr		and-of, of-an
	peremptory		common- sense
	prefer		c.o.d., f.o.b.
	proffer		direct-ex- amination
	power		50,000
	ratification		500,000
	state		notary- public
	statute		oftentimes
	straighten		party-of-the- first-part
	stupendous		party-of-the- second-part
	superficial		real-estate
	supernatural		so-far-as
			take-care-of

	former		insurance
	mysterious		extinguish
	synonymous		neuralgia
	owner		Australia
	thoroughly		Carlyle
	function		denunciation
	proba-ble-bility		time-will-tell
	prompt		what-we-want
	turn		it-is-further- agreed
	attempt		to-have-and- to-hold
	betterment		in-fee-simple
	arbitrament		in-witness- whereof
	univers-e-al		be-it-remem- bered



















TERMS PERTAINING TO ELECTRICITY.













accumulator	KM-Lter	inductive	N-DKtive
ampere	Mp-R	installation	insTl-shn
annunciator	N-Nn-SHter	intermittent	Nt-Mt-Nt
armature	R-M-Tr	joule	Jl
battery	Bt-Ruh	kilogram	Kl-GrM
cathodic	K-THD-K	leyden	Luh-Dn
calorimeter	Klr-Mtr	luminosity	L-Mn/S
candle-power	Knd-Luh-P-R	magnet	MG-Nt
centigrade	sNt-Grd	magnetometer	MG-Nt-Mter
centimeter	sN-T-Mter	milliampere	Ml-Mp-Ruh
centrifugal	sNter-F-Gl	molecular	Ml-K-Luh-R
commutator	com/Tt-Ruh	monocyclic	MN-sKlK
condenser	con/Dns-R	motor	Mter
conductivity	con/DKt/V	multiphase	Mlt-Fs
coulomb	K-Ln	multipolar	MLt-Pl-R
deflector	D-FlKter	ohm	M
demagnetize	D-MG-Ts	polarity	P-Luh-Ruh-T
dielectric	D-LK	polarization	P-Luh-Reshn
diffuse	D-Fs	polyphasal	P-L-Fs-L
discharger	Ds-CH-R	potential	P-Tn-SH
dynamo	D-N-M	quadruplex	KD-Ruh-PlKs
dyne	Dn	reactance	R-K-Tns
electrician	LK-SHn	regulators	Ruh-G-Lters
electrode	LK-Trd	reluctivity	Rl-Ktive-T
electrolized	LK-Lsd	remanent	R-Mn-Nt
electro-magnet	LK-MG-Nt	retardation	Rter-Dshn
electrometer	LK-Mter	rheostat	Ruh-sTt
electro-motive	LK-M-Tv	self-induction	s/N-DKshn
electro-positive	LK-Ps-Tv	sinusoidal	sN-sD-L
electroscope	LK-sKP	switchboard	swCH-Brd
electrose	LK-Trs	synchronism	sN-Kr-NsM
exploitation	sPl-Tshn	synchronous	sN-Kr-Ns
farad	F-Ruhd	thotometer	THt-Mter
fluorometer	Flr-Mter	transmitter	Trns-Mter
fusibility	Fs/B	triphased	Tr-Fsd
galvanometer	Glv-Mter	trolley	Tr-Luh
generator	JNrtter	vacuum	VK-M
henry	Hn-Ruh	vibrator	V-Brter
horse-power	Rs-P-Ruh	volatilized	Vl-Tltd
hysterisis	St-Ruhss	volt	Vlt
impedance	Mp-Dns	voltage	Vlt-J
incandescent	N-Kn-Ds-Nt	voltmeter	Vlt-Mter
inductance	N-DKt-Ns	watt	wT
induction	N-DKshn	watt-meter	wT-Mter

(384) SACRED WORD-SIGNS:






The above title is submitted without irreverence, and such a branch of the subject is presented because sermons and religious discussions are very much reported.

The student of shorthand will often find it convenient to follow the words of the preacher, and the appearance of the note-book in church is looked upon by both clergy and congregation with complacency.

	apostle		ecclesiastical
	archangel		evangelical
	baptise		evangelist
	baptism		generation
	christian-ity		glory
	deliverance		glorious
	denomination		gospel
	divine		Heaven
	doctrine		holy

 immortal immortalize intercession Jesus Jesus Christ Lord New Testament revelation religion religious resurrection salvation Saviour Scripture spirit testament theology thine thou thy

(385) PHRASES :

 Lord God Lord and Saviour Lord's kingdom Jerusalem Jerico Almighty God children of Israel Christian brethren Holy Spirit Word of God

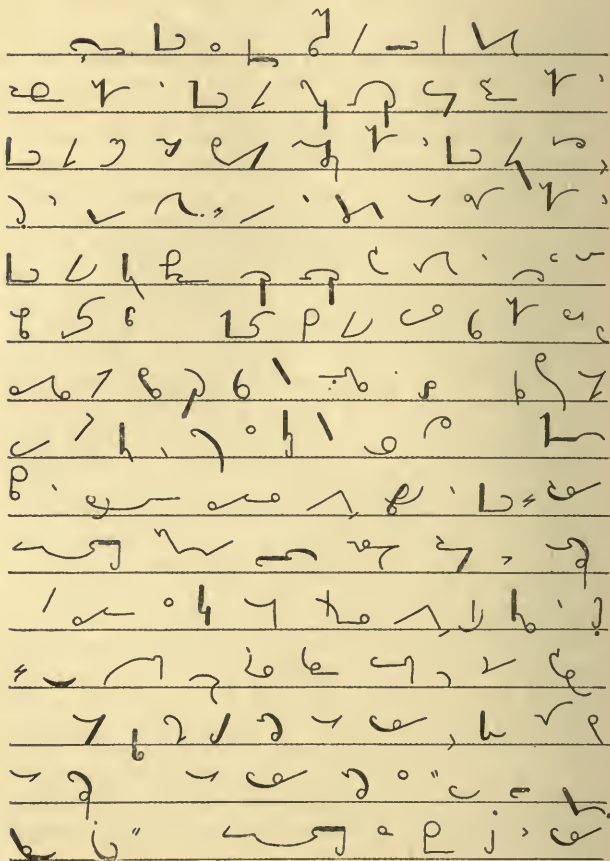
<u>6e</u>	Jesus of Nazareth	<u>ſ</u>	Saviour of the world
<u>7</u>	Kingdom of Heaven	<u>sw</u>	Son of man
<u>h</u>	religious life	<u>n</u>	wisdom of God

(386) SENTENCES FOR WORD-SIGN PRACTICE:

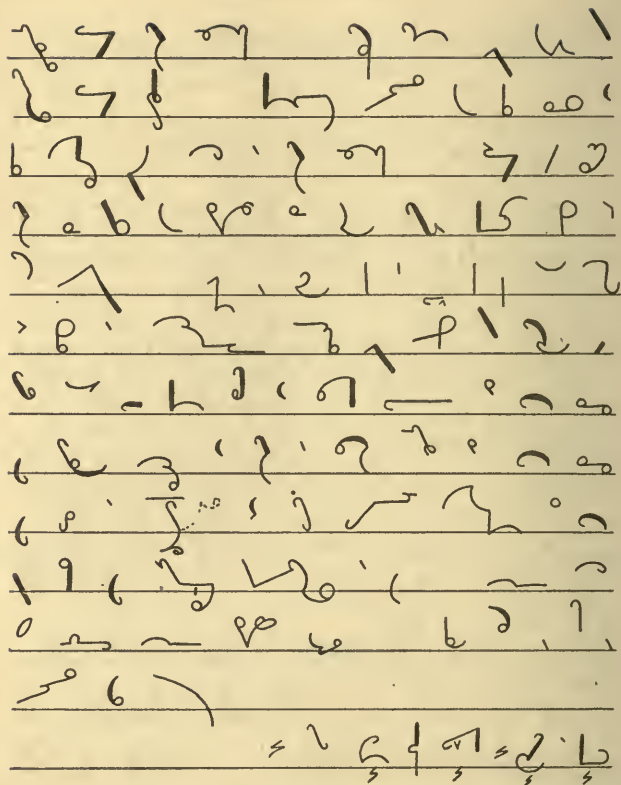
All constituent members must comply with the conditions or take the consequences. He was abundantly satisfied with his advancement. The situation was extremely delightful. God's mercy is infinite. Good government is necessary to a good country. The doctor was delighted with his patient. We are all under divine jurisdiction. It is a stupendous statement, but nevertheless it is true. Such things are too sublime for us to realize. Do not let your expectations be too sanguine. He was very much exasperated by the cross-examination he was subjected to. The superintendent and his assistant were both very busy at the time. In all cases of this kind he suffers the blame for adverse results, no matter how fully his superiors have endorsed his course in advance. There is no subject so taken to the extreme as is religion. It was not of sufficient importance to mention. The English language has this advantage over others, that it is spoken in nearly every country in the world. The supplies of the men in the exploration gave out. He was a member of an evangelical denomination. Eternal is thy truth, O God! All things are possible to him that believeth. The document was complete except the signature. Education begins the gentleman, but reading and

good company must finish him. Good order is the foundation of good society. People cannot improve when they have no example to follow except their own. He gave a few dollars to the doctor, who delivered him from danger. Astonishment was depicted in her countenance. He was preferred to the professor of languages. The superintendent was soon at leisure, however, and being satisfied with my appearance and references, engaged me at once. I occupied some time in examining the peculiar object. That gentleman is a distinguished member of parliament. That is not a parallel situation. However, I will refer it to the manager, uninfluenced by any opinion of my own, and profit by his decision. The witness hesitated with some embarrassment, and seemed anxious to equivocate, before answering the question. Another important movement was effected, and the transaction was considerably promoted. The ornamentation of the entablature was beautiful in the extreme. The plaintiff appeared in the supreme court for a continuance of the litigation. The magistrate fined the delinquent creditor five hundred dollars. There were two parties to the controversy, the doctors and the professors. This is my private opinion publicly expressed. The whole kingdom favored the measure for annexation. The wily politician was the largest owner of stock in the defunct corporation. I have perfect confidence in his judgment and integrity. Impenetrable darkness pervaded the cavern. "Give thanks at the remembrance of His holiness." They have very sanguine hopes in the future of the enterprise. Afflictions are said to be given to us in mercy. It is difficult to possess ease and great fame at the same time. The physician effects quite a large number of cures. The treasurer received ten thousand dollars to balance account.

(387) THE ORGANIZATION OF AMERICAN
EDUCATION:



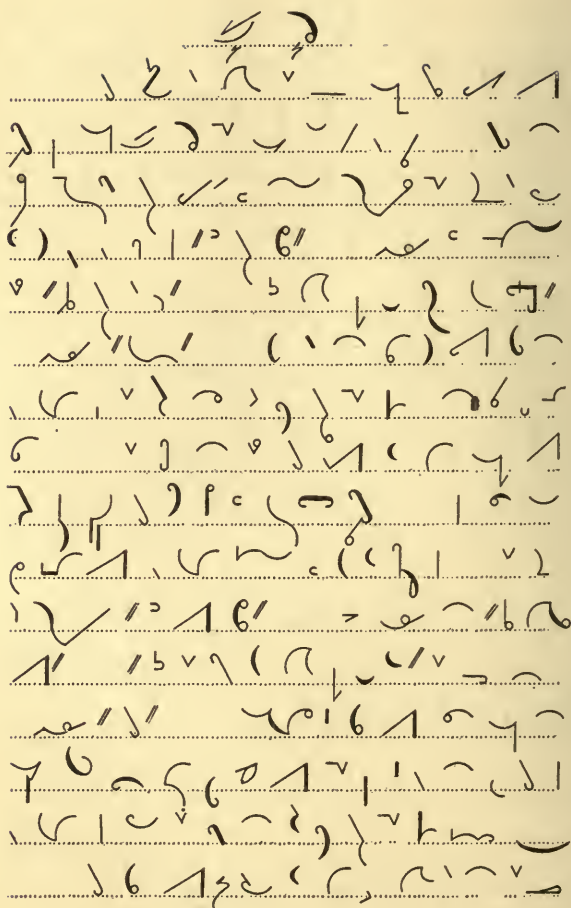
8 20 r | ' h / m ~
 9 ~ h e ~ ! !
 2 c n ' k / v i ~
 ~ h ' l - - b ~ 6 2 b
 2 ~ h e ! ~ y ' ~ h
 ~ 1 ~ ~ ~ ~
 ' q ~ ~ h ' b b
 v ' ~ ~ ~ ~
 ~ ~ ~ ~ ~
 q ~ ~ ~ ~ ~
 h q ~ ~ ~ ~ ~
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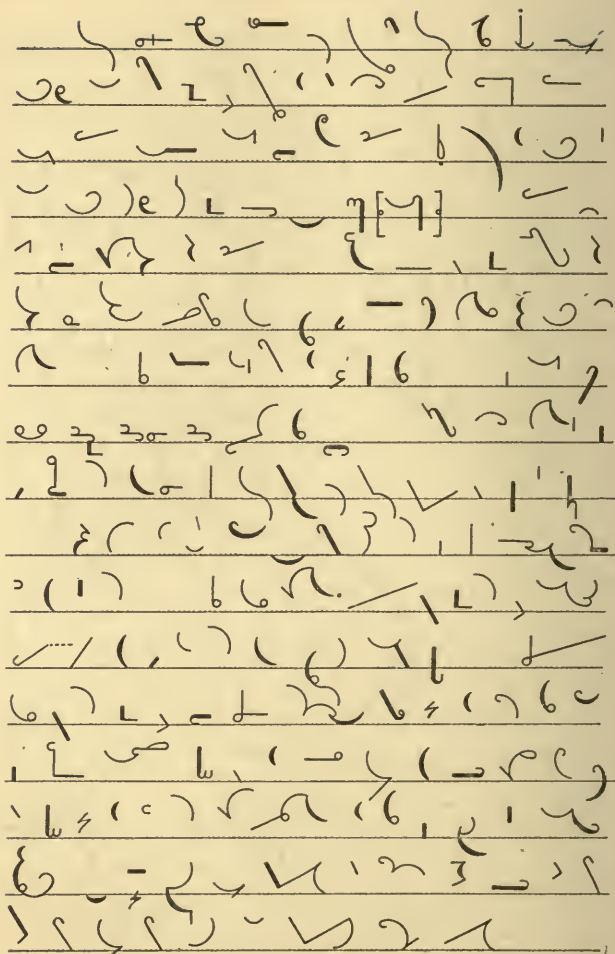
2 3 4
 5 6 7 8 9 10 11 12
 13 14 15 16 17 18 19 20
 21 22 23 24 25 26 27 28
 29 30 31 32 33 34 35 36

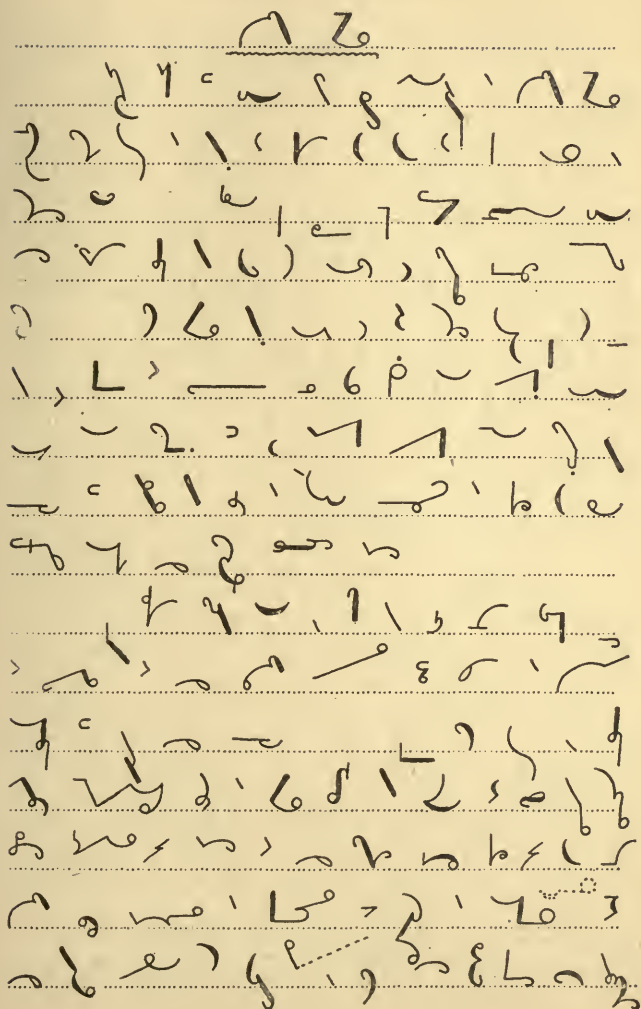
37 38 39 40 41 42 43 44
 45 46 47 48 49 50 51 52
 53 54 55 56 57 58 59 60
 61 62 63 64 65 66 67 68

69 70 71 72 73 74 75 76
 77 78 79 80 81 82 83 84
 85 86 87 88 89 90 91 92
 93 94 95 96 97 98 99 100
 101 102 103 104 105 106 107 108



A page of handwritten musical notation on a five-line staff. The notation is written in a cursive, handwritten style. It includes various musical symbols such as notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The notation is organized into measures by vertical bar lines. The handwriting is fluid and expressive, with some notes and accidentals written in a more stylized manner. The overall appearance is that of a personal or working manuscript.





l g h l g l t c l p v

l l l l l l l l l l

l l l l l l l l l l

l l l l l l l l l l

l l l l l l l l l l

l l l l l l l l l l

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l l l l l l l l l l

l l l l l l l l l l

l l l l l l l l l l

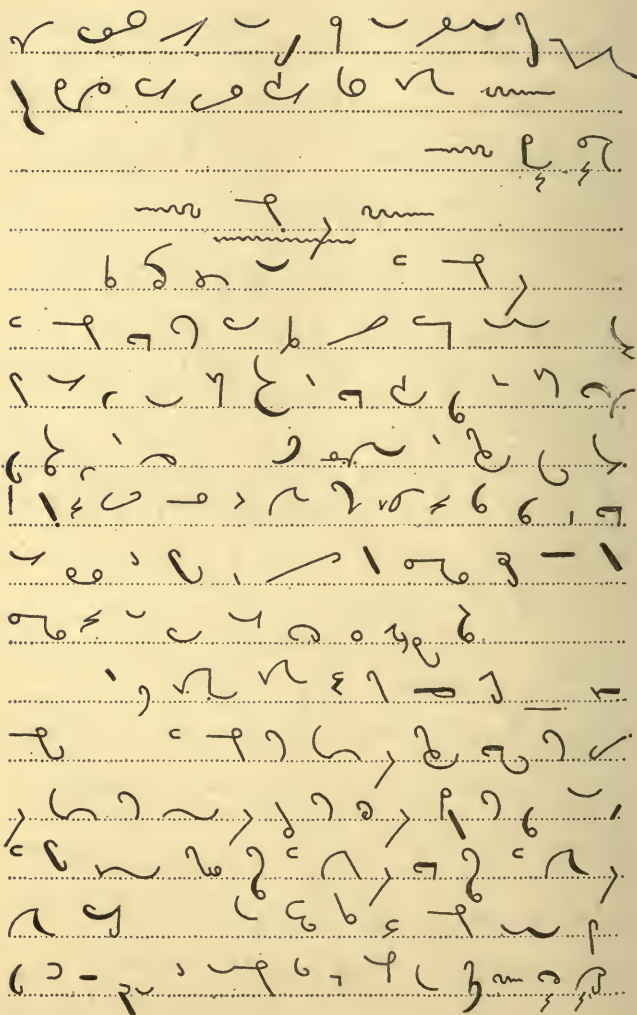
l l l l l l l l l l

l l l l l l l l l l

l l l l l l l l l l

l l l l l l l l l l

l l l l l l l l l l



(388) SYLLABICATION FOR SHORTHAND:

So frequent allusion is made to the syllable in this manual, it is important the student should understand its bearing in the structure of words, in order to know what shorthand treatment to apply.

A syllable is produced by a single impulse of the voice. The syllables of a word are not necessarily separated by an absolute cessation of sound, but by a weakening of the stress at the end of one syllable, succeeded by a fresh impulse for the next. Accent is more than ordinary stress of voice.

The principles of syllabication appear somewhat complicated to the young inquirer; and for the purposes of this instructor a simple exposition of the subject will be attempted, the aim being to bring shorthand practice into harmony with the general structure of words, and so make the acquirement of brief writing easier for those who have only a superficial knowledge of language—or, we might say, a knowledge derived from usage more than from investigation. Premising that the intelligent student knows how to pronounce English, whether by rote or reason, this presentation of syllabication will be made to start from that beginning.

The question may be asked: If shorthand can be written syllabically, why will not the regular rules serve for the guidance of the student of stenography? A partial reply is, that the said rules are based on the conventional spelling, which oftentimes has no particular phonetic value, while shorthand follows quite faithfully the *sounds* of speech. The one may be called *written* syllabication; the other, *spoken*. Then, too, it is not claimed that strictly syllabic shorthand

can* at all times be written. Such is not entirely the fact; yet, out of a large number of words furnished with syllabic forms, less than one per cent were found impracticable. So it may be declared that syllabic shorthand, when words are correctly and logically written, is so overwhelmingly a possibility as to make a simple utilization of the idea a most potent aid in popularizing shorthand, because it can be made a favoring feature of primary instruction.

It will be readily inferred that the great object to be gained is *legibility*; and the legibility of the shorthand outline is promoted in the following way: The inquirer is supposed to know what the syllabic division of a word may be, and next what the stroke is for shorthand as herein taught. Then according to the simple rule (see Sect. 117, Step VI.), to write a stroke for a syllable, a *syllabic structure* is given to the shorthand form by substitution. The notion of a vowel enters into the syllabic idea; therefore such a structure *implies* the vowel, making the absence of the vowel *sign* endurable; and with the result, that the whole outline thus logically builded *spells* the word.

Knowing the composition of the shorthand stroke, the next inquiry should be how to divide for syllables. Vowels are naturally the bearers of stress of voice, and no syllable is separable which does not contain a vowel. A vowel alone may constitute a syllable, but a single consonant cannot.

The nature and kind of vowels which may appear are the leading factors in determining syllabic division.

*A good many words like *redeem, intent, indicate*, etc., can be written syllabically and the outline be practical; though it has become the custom to write them otherwise, the logical form having been lost sight of in the endeavor for brevity.

The following rules will in a general way explain the syllabication of English words:—

RULE I. (a) The *Long Vowels* ē ā ä (as in arm) a (all) ō ôô, or ū in tu-mor, and the Diphthongs ai oi eu ou, do not take with them in the same syllable the single consonant following. Observe the words, ha-tred, fa-ther, dra-ma, He-brew, va-ry, ju-ry, neu-ter.

(b) Two or more consonants following Long Vowels are not commonly joined to the long vowel; as A-pril, pre-scribe, be-shrew.

(c) The Long Vowels, as modified and shortened in unaccented syllables, are considered as Long Vowels in shorthand writing; as in miscellā-ny, rē-treat, pō-litical, sō-ciē-ty.

Exceptions:

(w) This (a) gives way to Rule IV., when the derivative retains the original spelling, accentuation and meaning of the root; as in bound-ed, hat-er, mak-er.

(x) Where the pronunciation demands a division of the consonants, the first goes with the first vowel, as in Rule II. Note the words an-gel, cam-bric, cham-ber, hol-ster, Cam-bridge, moun-tain.

(y) N, L or V, followed by the sound of Y (Yuh), is treated as in the words al-ien, gen-ius, un-ion, behav-ior, sen-ior.

(z) ST after a long vowel is divided as in has-ty. eas-tern, pas-try; though etymologic division, as in hast-ed, past-er, west-ern, wast-ing (see Rule IV.), is not improper.

RULE II. (a) The *Short Vowels* ä (as in at) à (ask) ě (her) ĭ ö (box) ŭ (but) öö (look) (or u in full), attract the single consonant which follows to the same syllable with them, as hab-it, par-ent, liv-id, sub-urb, proph-et (ph=f) epidem-ic, ex-act.

(b) Likewise the first of two or more consonants which may follow, as ser-vant, en-dure, pet-rify,

sub-lime, fil-ter, but-ter, lat-tice. Though this (b) gives way to Rule IV. in words like trans-mit, trans-act.

Exceptions:

(x) *ï öö* or *u* exclude the following consonant from the same syllable with them, as pres-i-dent, tu-tor-i-al, fru-gal-i-ty. *a* as in a-broad, di-a-dem, dis-a-gree, comes under this exception also.

(y) If the following consonant sound is SH, ZH or J, a different division is required, as in spe-cial, vi-sion, re-li-gion. (See Rule IV.)

RULE III. In consecutive unaccented syllables, with a consonant between the vowels, it is often a matter of indifference as far as concerns the pronunciation in ordinary speech, whether the consonant sound be regarded as attaching more closely to the preceding or to the following syllable; as in nominal, defi-nite, felo-ny, phanta-sy, secu-lar, adju-tant. (See also note, page 250.)

RULE IV. (a) Prefixes and Affixes* (or in shorthand writing syllables considered as such, like -cial, -ture, -hood) are generally separated from the remainder of the word, as hat-ing, con-strain, bak-er, trans-fix, na-tion, aw-ful-ly.

(b) In ordinary writing this principle may be restricted to derivatives which retain the spelling and pronunciation of the original words, which is *not* the case in ab-sti-nence from ab-stain; but in shorthand one or the other alternative is followed, according to the fluency of form resulting—which is the main consideration.

(c) When the syllable affixed causes a doubling of the final consonant of the stem, the added conso-

* Double suffixes are syllabically divided, and principally according to the general rules.

nant goes with the added syllable, as **glad-den**, **rob-ber**, **fat-ten**, **sub-mis-sive**.

(d) For **-ed** (the termination for past tense), it is recommended to follow the syllabic division of etymology in all cases, in order to secure uniformity of outline. According to which **an-te-da-ted** would become **an-te-dat-ed**; **emancipat-ed**, etc.

RULE V. (a) Double Vowels which constitute diphthongs are never divided into syllables, though two consecutive vowels, sounded separately, belong to different syllables, as **a-orta**, **moi-ety**, **abey-ance**.

(b) Digraphs or trigraphs (*i.e.*, two or three letters with but one syllabic sound) are not divided, as **th**, **sh**, **sch**, **spr**, etc.

(c) In writing or printing, * no syllable is separable which does not include a vowel. Thus **chasm** and **prism** are treated as monosyllables.

(d) Members of a compound word, which are themselves English words with meanings recognized in the compound, are separated in syllabication, as **mill-stone**, **foot-stool**, **ball-room**.

It is perhaps unfortunate for Syllabication, and the formulation of rules for it, that there are two methods followed, namely, the syllabication of pronunciation, and the syllabication of etymology. It is certainly unfortunate that in the *practice* of shorthand writing the demand for distinguishable outlines and cursive direction overmasters the precepts of theory.

Shorthand (Pitmanic) is not an exact science. There is a degree of inexactness in syllabic division

* For the edification of the typewriter it may be added that by printers' usage **le** is not allowed to stand alone in the last syllable, as in **a-ble**, **fee-ble**. Neither can a single vowel be left alone at the end of a line, nor at the beginning of the next line.

of words. A range is given to opinion* in both subjects, and doubtless the inequalities of one about balance those of the other.

Nevertheless, there is enough of stability left in both to establish reciprocal relations; and the value of such a connection is considerable to the student who would learn shorthand by the aid of the reason as well as by memory, and to the instructor who would teach the fickle art with thoroughness and despatch.

We are indebted to the excellent treatises on Syllabication and kindred topics to be found in the International Dictionary for substance, and to Dr. L. J. CAMPBELL for criticism while preparing this article.

(389) ANGLES AND DIRECTION OF STROKES:

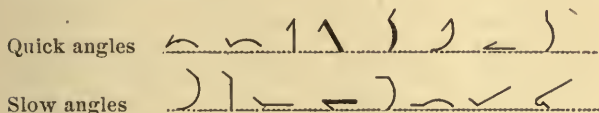
Angles. When a shorthand outline is not graceful, and the direction of the stems backward, its angles uncertain, the junction of its strokes awkward, it may at once be decided that the character is wrong. It certainly has mechanical faults, and it is the mechanical, rather than the intellectual, that rules under this head. Forward strokes are an element of progress, certain junctions assist the laws of motion, distinct

* "The division of a simple syllable into a consonant and a vowel, in as far as we are to imagine both as independent of each other, is only an artificial one. In nature, vowel and consonant determine each other in such a manner that they form to our ear only one undivided whole. If, therefore, the writing is to reproduce this natural result, it will be more correct to treat the vowels not at all as proper letters, but only as modifications of the consonants." So writes Wilhelm von Humboldt; and our inference is that the best syllabication is that which groups the sounds most naturally as they are voiced. Unquestionably the syllabication for shorthand is the *syllabication of pronunciation*.

angles conduce to speed and legibility, and grace of form leads to easy writing of the same: therefore a combination of all these features is the ideal form.

The necessity for good angles and progressive strokes is a vital one. An analysis of outlines develops the fact that acute angles are the swiftest and most legible, and that every departure from the acute toward the obtuse increases the difficulties of writing and reading in a direct ratio. Acute angles maintain their individuality when written rapidly, while obtuse degenerate into curves under like circumstances.

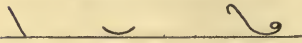
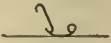
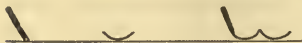


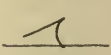
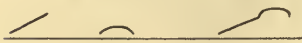


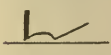
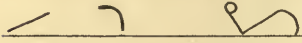
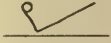
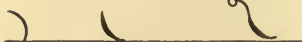

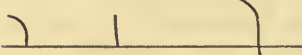
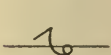
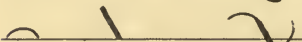





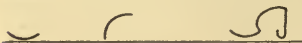
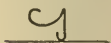
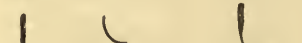


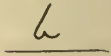
An illustration of this will be found in the following simple junctions:—



A further illustration will be found in the instruction given for the management of the ticks in Sects. 97-102.

Good angles at the junction of strokes conduce to clean-cut, legible forms; and to secure them it is not considered evil procedure to vary the outline to a marked degree. It is reasonable to expect a fair average of undesirable angles among the great number of possible combinations in stenographic writing; and were the segment of the circle and the different directions of the straight line the only material, the situation would be more involved; but the existence of hooks, circles, alternate direction of strokes, etc., makes substitute forms possible, and the object gained is practical shorthand — practical in the sense that it is facile to write and legible to read.

Some of the more undesirable of the simple junctions are : —

Theoretic Form.		Practical Form.
	<i>pronounce</i>	
	<i>banana</i>	
	<i>earth</i>	
	<i>room</i>	
	<i>admire</i>	
	<i>superior</i>	
	<i>survey</i>	
	<i>artifice</i>	
	<i>ambush</i>	
	<i>advocate</i>	
	<i>enrich</i>	
	<i>enlighten</i>	
	<i>defend</i>	
	<i>achievement</i>	

NOTE—The above does not exhaust the possibilities of unangular junctions, but the student will get an idea of what to avoid.

Thus is illustrated a few of the "slow" angles, contrasted with the alternate procedure. It is clearly a matter of shorthand mechanics, where the more literary attributes of the art have to yield place to physical demands. The substitute forms are likely to offend analogy, syllabication, and all that; but the impetus of swift writing allows no obstacle in its arrogant path.

It is perhaps as good an example as can be furnished of the difference between *theoretical* and *practical* shorthand: the one phonography, the shorthand of definite principles and reasonable rules; the other the shorthand of expediency—difficult to acquire, but when attained, capable of the swiftest execution.

Direction of strokes. The forward direction of strokes should be sought for wherever an option is granted. Backward strokes should be avoided as far as possible, although it must be stated that the need for a quick angle is often greater than for particular stroke direction. It is a happy event when both are favorable.

Of two characters representing a like situation, one straight and the other curved, the former would be the better in advanced writing, providing its direction is fluent. We say *advanced writing*, having in mind the double directions for R and L which the student when in the formative stage should use; but as the subject becomes less confusing, a transition may be made from the exactness of theory into the freedom of practice. (See Note, Sect. 144.) A good example of proper stroke direction is shown by the way the ticks are thrown off at a tangent from the circle-S. (Sect. 99 and Blackboard Illustration No. 5.)

While upon this subject, one point is worthy of notice, namely, the difference of treatment required

for pen * and pencil. The pen can not naturally execute a shaded curve in an upward direction, while the pencil is not limited in its action; therefore the direction of strokes is sometimes modified to suit the writing instrument, although in a very slight degree. The words **yield**, **wield**, **seldom**, which will be found in the list of word-signs, are examples in point.

Good form in shorthand writing consists in an agreeable combination of good angles and cursive strokes; yet the existence of the contrary is a necessary evil, because the teachings of theory are not sufficient for the demands of practice.

Therefore we believe that the dynamics of shorthand forms should be a part of early instruction; and rather than peremptorily command the student to write such and such outlines because they are expedient, it is wiser to teach him that certain angles are incompatible with speed, that the best strokes are somewhat dependent upon direction; and then the careful writer will make such a selection of material as will lead to *characteristic* outlines. Painstaking will be required to accomplish this, and experience to prove the invariable wisdom of the choice; but if this inquiry be cultivated from the beginning, the student will grow in ability, until his action in this respect will become as natural as in the other operations of shorthand procedure.

* Pen notes are superior to pencil, because the contrasts between light-line and shaded strokes are sharper and all angles can be made more distinct; besides which the springy action of the pen lessens fatigue. The beginner derives an immediate advantage from the use of the pen, though the expert writer experiences a little difficulty changing from the pencil; but it is merely transient. It is true there is a smoothness about pencil writing; but it is equally true that it blunts the hand to an appreciation of fine chirography.

(390) DISTINGUISHED WORDS:

Words of different meaning, though containing the same consonant sounds, are of quite common occurrence. In advanced writing, when vowels are omitted, there is taken away the best identifier of the word, and it is sometimes necessary to devise distinguishable outlines by a manipulation of available material.

This branch of the subject has always been prolific of trouble, because the language is so broad and the scope of shorthand material somewhat limited. If no thought is taken of word characteristics, arbitrary variations of outline will be made, or the accepted forms will appear so to the mind. This phase of the situation is a difficult one to manage — one of the many difficulties attending the unintelligent study of shorthand.

But the danger from conflicting words is greatly reduced by an observance of analogy, syllabication, the timely application of position, the double use of R and L, or by more artificial distinctions, like that of Pr for *pre-*, and P-Ruh for *per-*.

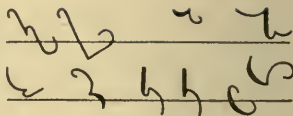
Some of the more dangerous word-forms, unless made to differ for a reason, appear as follows: —

Syllabication:

Support, separate — repres-	
sion, reparation — police,	
policy — tariff, terrify — exe-	
crate, excoriate — parcel,	
perusal — invasion, innova-	
tion — funeral, funereal.	

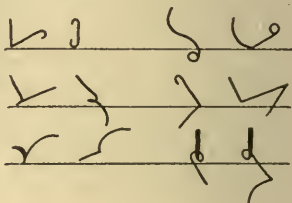
Analogy:

Proportion (like portion,
Prshun) preparation — unde-
fined (find), indefinite — for-
ward, froward — differ, defer
— valuation, violation.



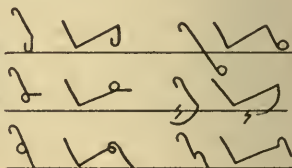
uR, Ruh — uL, Luh:

Turn, train — fierce, furious —
penury, opener — approach,
perch — hardly, readily —
display, dispel.



Pre (Pr) Per (P-Ruh):

Pretend, pertained — perhaps
(p'raps), purpose — prosecute,
persecute — Prussia, Persia
— prosper, perspire — pre-
pared, purport.

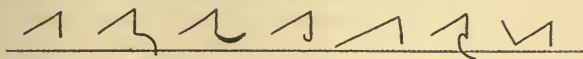


There is no strong reason why the above outlines should be imputed arbitrary, or particularly difficult. Certain situations seem to prevail which a rational treatment covers, and that is the essence of it. Outside of these examples there are a few conflicting forms which call for somewhat arbitrary action, but the number is reduced to a minimum by these teachings.

(391) ANALOGY:

Analogy is likeness, and its application in shorthand is mainly in the direction that derivatives should follow the primitive, and that composite outlines should exhibit the characteristics of the component parts.

For an illustration notice the word *write* (Ruh-T), some derivatives of which would be —



Presumably ~ and ~ are quicker forms to execute than the above — that is, after the habit has been formed; but while manually facile, they are mentally a variation from a preconceived notion. The mind has to evolve a new thought: and though the gain or loss in point of time is infinitesimal in either case, yet it is a principle at issue; and as between the forms the analogical one is the better, because it follows the primitive as far as the primitive goes, and the additions appear as such.

The words *minister* and *ministration* obviously lead to *administer* and *administration* he he, and

besides being analogical, the latter form enables the writer to distinguish between *administration* and

demonstration h, words having the same consonant elements. This is not a distinction without a difference; the difference actually exists, and the unlikeness of the words is clearly apparent.

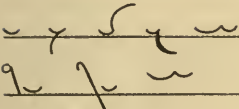
Take the case of a compound word. (See Sects. 155 and 348.) Granting that iNG, wRuhd and Nd are good forms for *thing*, *ward* and *under*, then the outlines given in the sections cited exhibit just that analogy of form which leads to easy shorthand writing. It would be profitless to vary the outlines under such circumstances, even though an improved mechanical structure were thereby attained.

A common violation of analogy (and syllabication) occurs in writing -TED for the familiar affix -ED (past tense). *Not-ed* is sometimes carelessly made *no-ted*; *vot-ed*, *vo-ted*. These outlines should preserve the root forms, as it is possible to do, and thus illustrate the direct affinity that analogy in shorthand has with the relation which exists between primitive and derivative in language. Outline formation is thus made less dependent upon memory, and becomes a subject of reason; for it is by process of logic that the character is builded, proceeding from the root, and making the resultant form exhibit each step of increment.

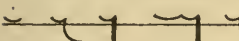
The function of analogy is to assist also in a quicker and better acquirement of the art, by reducing the quantity of new material, and by those promptings of suggestion which are the best aid to memory. At the same time, analogy will have no attractions for the automatic writer, who perceives his outlines wholly by the eye, and stores them in the mind without having exerted *thought* in their formation. Such a writer will continue to rely upon memory, and memory over-taxed will often be fickle.


Therefore we would recommend the beginner to pay earnest heed to the teachings of analogy; for by building well on a sure foundation the shorthand structure will be made to endure.

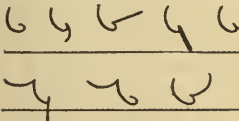
The following are a few examples in point : —

 Nat-ure, natural, naturally, native, unnatural, supernatural, preternatural, innate.

 Tract, detract, extract, contract, attractive.

 Not-e, notify, noted, un-noted, notification.

 Mean, meaner, meanest, meanness.

 Fin-e, finest, finery, finable, fineness, infinity, infinitive (word-sign), finish.

Of course the mechanical limitations which so beset all shorthand writing bestow also upon this branch a share of their aggravations, as will be discovered in the business of shorthand writing. Analogy of form cannot always be maintained; obstacles to it are impracticable angles and direction of strokes; yet the exceptions are so few they do not impair the rule.

It is an excellent principle in shorthand writing that the best results accrue if the *same thing* be invariably written the same, whether it be prefix, root, word-sign or phrase. The teachings of analogy are in this direction. The possibility of such writing is far greater than has commonly been supposed, and it should be the earnest aim of the student to follow every possibility that unmistakably leads to ease of execution and legibility.

(392) PHRASING :

There are, to our thinking, two ways of approaching the subject of phrasing. It must be either studied in a simple aspect, coincidently with the investigation of the principles of shorthand, but made so little obtrusive as not to detract from the thoroughness of that inquiry; or else entirely neglected, while the foundations of shorthand are being laid, and then taken up as one of the embellishments of proficiency.

This conclusion is arrived at because the phrase occupies such a peculiar position. It is indeed one of the elaborations of the art. Many do without it altogether and get on sufficiently well, while others employ it with ease and effect. The ability to phrase cleverly may or may not be a matter of temperament; but certain it is the beginner should not be attracted from sober study by the allurements of phrase writing; and on the other hand, no writer can be said to have compassed all the possibilities of shorthand if phrasing has never been attempted.

As we have before written, the advantages of the phrase are in the saving of pen liftings, and in bringing the thought to a visible focus. A knowledge of the context always assists the writer. The phrase outline is a striking illustration of this idea; it not only presents the forms together, but in a most helpful juxtaposition.

Phrase writing has its possibilities and its limitations. Its possibilities lie in the direction of those liberties granted to all outline formation. The phrase must be fluent in structure. If it can be said that the phrase is a composite outline derived from agreeable elements, then it is equally true that the derivative should partake of the character of its parts, and be identified with them by analogy. The *limitations* of

the phrase are equally strong. Do not phrase to excess. There should be conservative treatment of the subject. The tendency should not be to weave arabesques of shorthand delineation, but rather that of utilizing possibilities of combination for those characters that join well and profitably. Besides which, there are grammatical limitations as well as physical.

Some specific word groups available for phrase writing are : —

The subject of a sentence and its qualifier:	
The verb and pronominal subject; the verb and its object:	
The principal verb and its auxiliary:	
Clauses introduced by prepositions or conjunctions:	
Adverbial Clauses:	
Sometimes the technicalities * of a business :	
Commercial terms, common expressions, extended titles, etc.:	

TRANSLATION OF ABOVE PHRASES :

1. This notice, human nature, these things, that circumstance, his opinion.

* It is generally in order to make phrase forms and contractions for terms and expressions of frequent occurrence in any writing.

2. We have[•] been, it can be, consider the matter, call his attention.

3. There must be, have been received, may have been observed, we shall make.

4. In every respect, on this occasion, as fast as, of course it is impossible.

5. By the way, at all events, at any rate, on the contrary, inasmuch as.

6. 10-Payment Life, Reversionary Additions, Policy contract.

7. Compound interest, House of Representatives, Gentlemen of the Jury, Act of Congress.

These are proper phrase situations, and they demonstrate the principal features of the subject, namely: —

1. That grammatical divisions of language, or natural and rhetorical groups of words in speech, are oftenest so to be pictured.

2. That the best phrase form is one composed of word-signs, or beginning with a word-sign.

3. That the first * member of the phrase maintains its original position.

In other respects phrases are governed by the rules regulating all outline formation, and come beneath the restrictions of correct syllabication, analogy, angles and direction of strokes.

The most earnest advice we can give with respect to phrase writing is—**be simple!** The following tangles are quite the reverse; and while they are extremely ingenious combinations of forms, and represent possibilities, still they are not probable in actual

* A few instances like *all-those*, *we-should-say*, where some other member of the phrase governs the position, are exceptions.

writing performed at a high rate of speed. They might be called curiosities of shorthand literature, and show beautifully what *can be done* in the direction of phrasing; but for our purpose they only show what *need not be done* by the *business writer*.

Under-the-Constitution-of-
the-United-States

In-the-other-parts-of-the-
globe

Because-they-were-not-to-
be-allowed-to-have

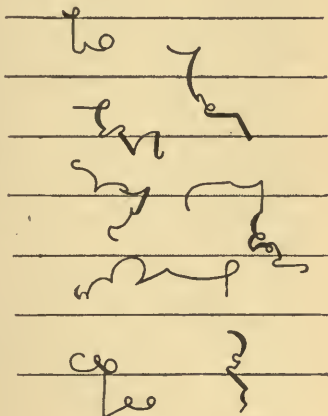
With-her-main-engine-shaft

Look-into-those-old-modes-
of-parti-coloring-yarn

That-you-will-also-render-
his-stay

Unless-there-exist-other-
reasons

Why-we-should-believe-that-
the



If phrases like the above are the *natural* outcome of shorthand proficiency, no exception can be taken: one can only marvel at the development of the art.

On the other hand, the simple examples that have been presented throughout the steps of this manual illustrate the true function (as we believe) of the phrase; while, as has been intimated, to ignore phrasing entirely is not an omission fatal to success.

(393) SYLLABIC-S.

Special attention is directed to the new name applied to the character commonly termed "Stroke-S"—now calling it SYLLABIC-S, because of the pronounced individuality of its use in this textbook which makes syllabic structure so important a feature.

In Step VI. precept and examples were given sufficient to develop the principle, but now on the following page the idea is presented more fully, in order that its entire scope may be appreciated.

PLATE A — (line 1) — asbestos, aspect, associate, acid, assassin, escape, escalade, asparagus, assimilate, esculent — (2) — ascetic, ossify, Easter, Eskimo, Quincy, sirocco, escutcheon, racy, syringa — (3) — simoom, Israel, Isis, eastern, isolate, asterisk, secant, assort, aspersion, currency, ecstasy — (4) — aspirant, esquire, asteroid, sequence, assent, assume, astute, saucy, serum, syenite, esoteric — (5) — Sozodont, Sorosis, estrange, Lucy, ostracize, astral, silo, seduce, sapient, Osman, siesta, fancy, fussy — (6) — satrap, osprey, heresy, sedate, salute, espousal, ostler, assuage, ascend, *esprit*, sojourn, Suez, assign — (7) — assets, espionage, espy, ostrich, sodality, suet, astound, esplanade.

PLATE B illustrates a few cases where the Stroke-S appears still further in its role of vowel-implier, though in slight deviation from the rule. The number of such words is too limited to require a special law.

(B) Ask, asp, east, used, eased, elocutionist, finest, history, osteology, ostensible, isthmus.

Reference to Section 121 will show a similar situation, namely, the words *cease*, *assess*, *size* and *sizes* (to which might be added *says*, *saws*, *sauce*, *seize*, *sues*, etc.); but where no vowel implication is needed (*ses* possessing none) the procedure illustrated by PLATE

A.

B.

C.

D.

E.

C can obtain, because the execution of the more fluent form makes no sacrifice of legibility :

(C) Cicily, Ceserea, sausage, sesame, saucer, sister, incisor, systole, season, ancestor.

But in disregard of the rule and for sake of the angle (see Alternatives, p. 267), the Circle-S takes the place of the stroke *exceptionally*, to secure a facile form. Plates D and E show such treatment of initial and final syllables :

(D) Asphalt, aspire, consequent, cyclone, eschew, esthetic, escort, sober, escheat, secure, superb, solicit, severe, silent, social, select, secrecy, cycle, cedar, supreme. (E) Controversy, galaxy, sumptuous, obvious, Poughkeepsie, gorgeous, contingency, assiduous, courteous, serious, previous, stringency.

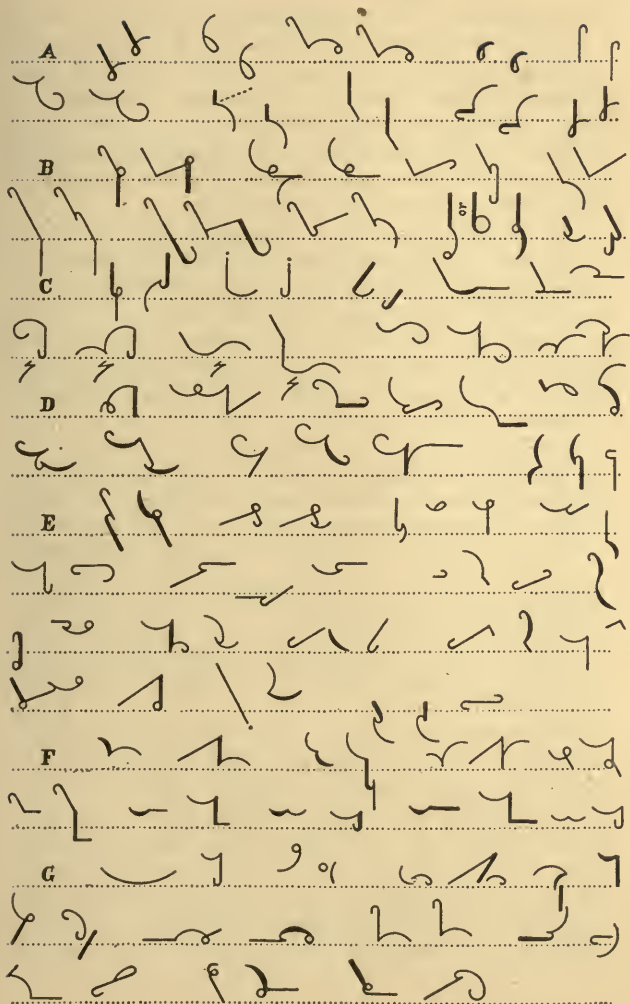
(394) ALTERNATIVE PROCEDURE.

The remarkable prevalence of Alternative Procedure in Pitmanic shorthand is a prolific source of difficulty. At the same time it may be some mitigation of the difficulty to explain briefly and to classify.

Many words in the language *can* be but *should not* be written by the same outline. For purposes of distinguishment a variation of form should be made, and Alternatives of POSITION take place, as in the words :

PLATE A — Absolute, obsolete ; theist, atheist ; promise, premise ; oldest, eldest ; till, until ; infliction, inflection ; daughter, debtor ; adopt, adapt ; greatly, gradually ; dissolute, desolate.

Note that the vowel does not wholly govern position. In advanced shorthand the need for distinguishment occasions Position quite as often as the vowel.



Alternatives of Distinguishable Outlines, as :

PLATE B — Proceed, pursued ; fiscal, physical ; pattern, patron ; poor, pure ; property, propriety ; probation, prohibition ; prefer, proffer ; decease, disease ; abundant, abandoned.

It is an axiom that the angle (see Section 104) has the most to do with the difference between theoretical and practical shorthand : hence come —

Alternatives for Improved Angular Junction :

PLATE C — Deficit, denial, continue, agent, pink, mink, Melton, Putnam, intimation, mantel.

Alternatives of Prefix Junction ; —

PLATE D — Unsullied, unsanitary ; forgive, forewarn, forego ; almost, always ; unrelenting, unrepining ; unlatch, enliven, unladylike ; withheld, withdraw, without.

Alternatives of Affix Junction : —

PLATE E — Pliable, visible ; recipient, respondent ; toughest, neatest, interest ; inward, outward ; native, creative ; require, acquire, inquire ; and-of, hereof, whereof, thereof ; darkness, kindness ; endowment, ornament ; wherever, whichever ; whereto, thereto, unto, onto ; observance, radiance ; peeping, seeing ; bountiful, doubtful, careful.

Again, there is danger that a gain in speed will not compensate for an involved mental operation, but we have —

Alternatives of Brevity *vs.* Syllabic Consistency : —

PLATE F — Redeem, affidavit, retail, anticipate, predict, indicate, indent, indignity, intent.

Then there are Alternatives occasioned by the practical need for halving, or sometimes not ; sometimes the Con-dot, or sometimes not ; sometimes Lengthening, sometimes not ; Prefixes or Affixes sometimes joined, sometimes not ; sometimes the H-stroke, sometimes the H-tick, often neither ; sometimes the

Hook for perfect coalescence, sometimes not — and so on.

PLATE G — Enter, entertain; selfish, selfwill; fundamental, regimental; moulded, needed; physiology, phrenology; commiserate, commerce; term, trim; governorship, courtship; hark, hist; wisp, whisk; obstacle, refraction.

(395) VOWEL IMPLICATION.

It cannot be denied that the actual representation of the dots and dashes which stand for the vowel sounds gives to graphic shorthand a certain definiteness it might not otherwise acquire; and yet experts the world over have proved that such measures for legibility are incompatible with swift writing, and have resolutely discarded them.

At the same time there is a method of outline building which makes their absence fairly tolerable: namely, that which makes a strong implication take the place of the actual and visible signs.

Position. Position generally is but an imperfect vowel implier, though *third* Position is perhaps more definite than the others, because it has the duty of implying the common initial vowel *ă* which, like all initial vowels, it is important to discover quickly.

PLATE A. Await (wait), awake (wake), apparent (parent), affect (effect), adjust (just), accompany (company), attend (tend), admire (demur), advice (device), amend (mend), opposite (up-set), attest (test), access (excess), apparition (operation), assign, assume, assumption, assembly, assort.

The words above in the parentheses are the 2d position words of the same outline. The last five are a few Syllabic-S outlines properly, but which may be

expressed quite safely in this way. Other suggestions of Position are too familiar to require comment, although it may be well to remind the young writer that the expert cares less and less for the promptings of Position, relying more upon forms lineally characteristic.

Stroke Indication. A stronger vowel implier than Position is stroke manipulation, which is a syllabic matter according to this textbook. Any expedient which shows the syllable is a vowel implier — indefinite maybe as regards the exact shade of vocalization, but sufficiently suggestive for all *practical* purposes. Under this head first of all must come the principle — a stroke for a syllable — or as many strokes as there are syllables. No syllable can be conceivable which does not contain a vowel; therefore by stroke indication *some* vowel is implied.

PLATE B. Fellow, foliage, affiliate, apologize, apparatus, resiliency, policy, manufactory, monarchy. Immortal, immoderate, immigrate, immaterial, immoral, immemorial, immutable, imminent.

Note that stroke indication is preferred to Position for words like those of the last group.

Syllabic-S is a strong vowel implier, concerning which it is only necessary to refer to page 264.

Two Strokes R and L. More definite implication is attained by the two directions of strokes R and L, because they not only show the existence of the vowel sound (as Syllabic-S does), but they tell by their direction whether it may be heard before or after the consonant stem. This explains why a logical management of R and L strokes adds greatly to the legibility of shorthand. Syllabic strokes, Syllabic-S and the dual R and L signification are progressive steps toward a safe rejection of the vowel signs.

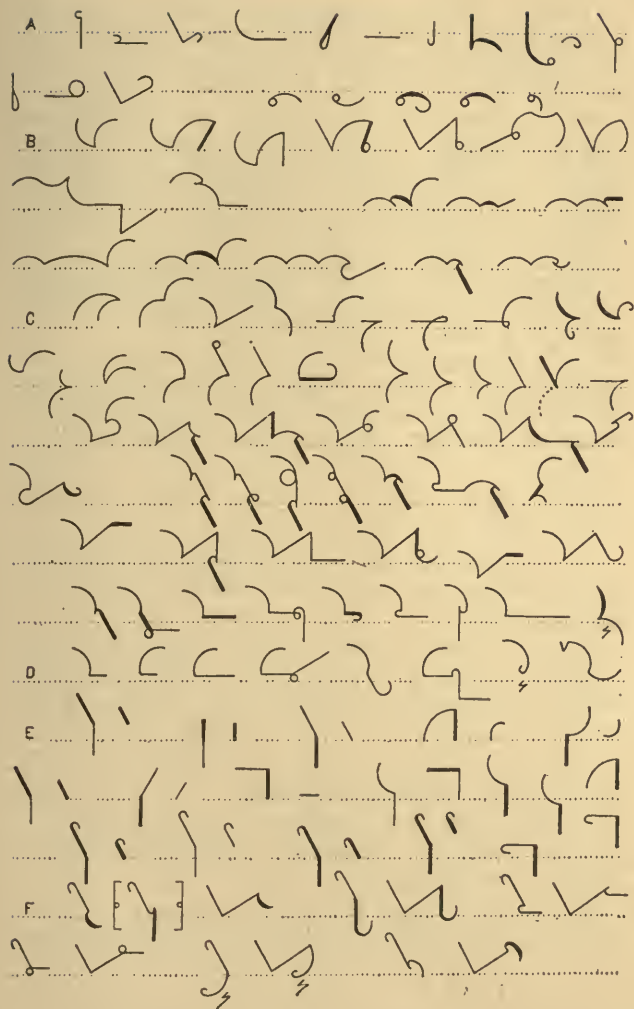


PLATE C. Loyal, lowly, array, hearer, actually, actual, casual, casually, valiant, violent, fitly, fatal, allay, earl, spoil, compile, allegation, feel, fail, felt, pale, bill, coal. Irrational, irrefutable, irredeemable, irresolute, irrespective, irrevocable, irreverent, irrelevant. Irreparable, irrepressible, irresistible, irresponsible, irremediable, irreclaimable, illegitimate. Irrigate, irritable, erratic, iridescent, arrogate, irruption. Arbor, arabesque, argue, orchestra, argand, oracle, ornate, archaic, Czar.

Exceptions to these are forms purely mechanical (see Sec. 141), for words like origin, orthodox, argent, ardent, orthography, arch, surf, etc.

The foregoing are mostly syllabic situations which admit of plain treatment under this head, but another class of words exists which are made more legible by stroke management which is not strictly syllabic: namely,

PLATE D. Erect, elect, alike, elixir, eruption, electric, Erin, irony.

Still another phase of stroke management has already been illustrated in Section 308, but we allude to it again in passing:

PLATE E. Beat, bought; date, debt; paid, put; load, let; shade, shut; bait, bet; chewed, etched; code, act; fate, gate, feed, food, lead. Blade, blood; plight, plot; braid, bread; bleed, build; crowd, creed.

The suggestion upon page 172 regarding *per* and *pre* deserves a few more examples:

PLATE F. Provide, pervade; prediction, perdition; prelude, percolate; prosecute, persecute; Prussian, Persian; proffered, pervert.

Thus will be seen a variety of vowel impliers. The writer of shorthand should have grounds for con-

fidence in the performance of his pen. His skill should not be wholly art, but considerably science, — at least there should be a minimum of accident in his writing.

If every stroke can be made to have a design, the intelligent writer will read his notes tomorrow as well as today; and next month or next year he will be equally well able to fathom the mystery. Shorthand to be legible must picture or strongly imply the essential elements of language. A weak vowel implication is fatal to legibility, and constitutes a grievous fault in any style of shorthand writing.

(396) EXAMPLES OF FIGURE METHOD.

(A) Nelson Gordon called by plaintiff. The records for the years 1838 and 1839 are under my control, and in my possession for 1838 to 1844. Upon examination of my records of assessment for 1838 I find the name of Solomon McFarland. He was assessed in Thorndike for the year 1838—1 House \$10.00, 1 Horse \$20.00, 1 Ox \$12.00, 1 Swine \$4.00. Total amount of personal \$36.00—Total, \$46.00

(B) Cash to witnesses in Morey case July 20, 1881:—

		C. R. Turner,	\$2 32
(C) From the books I		John Huzzey,	2 44
am reminded that I made		William Henley,	2 20
the following payments:—		J. M. Page,	2 04
		N. C. Bean,	2 92
Nov. 3, 1880,	\$500 00	T. P. Bachelder,	2 68
Jan. 19, 1881,	400 00	Examining witnesses,	12 83
May 24, 1881,	300 00		
March 9, 1881,	600 00	Total,	<u>\$26 43</u>

(D) Rafts 42 and 45, mixed, contained 51,805 feet; rafts 46 and 48 contained 64,136 feet; 65 and 69, 63,552 feet; 78 and 82 contained 72,397 feet; 86 and 87, 69,479 feet; 113 and 120, 73,803 feet; 117 and 118, 80,512 feet. Rafts 67 and 70 contained 120,374 feet; 73 and 76, 114,132 feet; 122 and 123, 113,679 feet. These last rafts averaged 58,023; 106 of the rafts averaged 48,858.

A c e t j - k m n o p q r s t u v w x y z

B f d ~ v o A l = c r i \frac{1}{n}

c z L ~ y' b m s \frac{1}{s}

w b x b y j m } \frac{1}{r}

L d v n e i \frac{1}{v}

t " o t p } \frac{1}{r}

Z " o e d \frac{1}{v}

f

Handwritten musical notation on four staves, featuring various notes, rests, and bar lines.

(397) SUGGESTIONS FOR TYPEWRITER PRACTICE:

The following suggestions for typewriting are figured to refer to *Practical Typewriting*, which is the standard text-book of the All-finger method.

At the outset the inquirer should fully understand his machine—what it can do, and what it should do. A typewriter is not a complicated piece of mechanism, and the average person can easily come to an understanding of its parts and their functions by an intelligent perusal of the book of directions which accompanies every machine. This supplemented by the teachings of a good text-book, and the assistance of a qualified teacher at critical moments, will lead to the desired result.

Have a method of writing; do not sit down and pound the keys aimlessly. Pay particular attention to the function of the carriage and its parts,—the platen, the spacing devices, the scale and margin regulator, the ribbon, etc. Keep the machine clean; learn how to oil and otherwise care for it.

Passing to the keyboard, we are confronted with the problem of a technique in typewriting, which is the essence of this method. In the first place, sit erect, high enough in the chair to admit of the forearm sloping downward the least bit toward the keyboard. Hand position is best secured by dropping the fourth fingers upon P and Q and making the other fingers fall naturally upon the next figures in order, P O I U, for right hand, and Q W E R for the left; then place the right thumb on the space bar, and if the elbows are close to the body, a good hand position is attained. It can not be too often reiterated that good hand position is the *foundation of method* in typewriting.

Touch is the next important feature. In order to begin well, a clear idea of the proper touch should be had, namely, that it is a nervous (in distinction from muscular) staccato movement, followed by a rapid and entire withdrawal of the fingers between each successive stroke. Inasmuch as the appearance of the writing depends upon the strength of the blow, the letters being very heavy and broad in color, or very faint and light in color according to the force exerted, it will be understood that just the right impression must be the result of skilled finger action.

(398) SCHEDULE OF PRACTICE:

Read the early pages of *Practical Typewriting* to Lesson 1, page 4, also the reference to memorizing keyboard, Sect. 18. It may be suggested to commit to memory the letters in both horizontal and vertical rows, or rather slantingly, following the trend of the disks to the right.

After the right idea of hand position is formed, according to the foregoing remarks on that point, it may be noted with some surprise that T Y, likewise the keys beneath them, T G B and Y H N, are not covered, simply because in each horizontal row there are more letters than there are fingers to operate them. The disappointment may be but temporary, however, for nature has provided strong index fingers, and the decree of the method is that the first and second fingers shall do double duty. The shifting of both hands toward the center when occasion requires is the remedy; and this accounts for the figuring of the vertical rows of letters, U J M and R F V, which are fingered by 1, when the hand is in normal position, but by 2 when the shift brings the first fingers upon Y H N and T G B. This arrangement, however, works no hardship, being rather a convenience.

A ONE-MONTH COURSE.

For first practice, take Lesson 1, which are the 4-finger studies of typewriting. Note particularly that the figures refer only to **fingers**, and that the object of the exercise is to impress three points, namely, memorizing the keyboard, the scope of the fingering, and touch.

First day. Practice wholly upon Exercise 21. Employ all the fingers with fidelity. Strike the keys daintily, yet forcibly enough to secure a legible impression.

Second day. Continue upon Exercise 22. Begin now to form those habits which lead to systematic manipulation.

Third day. Exercise 23, but omitting if desired the single letters.

Fourth day. Exercise 243, as well as general remarks and particular instructions of Chapter for the Blind.

Fifth day. Exercise 245.

Sixth day. Exercise 24, always alternating between right and left-hand practice. It is advisable to practice the left hand more than the right. Fill one line (at least) with each word; otherwise it is not good practice.

Seventh day. Exercise 246.

Eighth day. Exercise 25.

 **Write no Capitals** during the above practice.

Make no effort for speed at the beginning. Be painstaking and accurate. The Ribbon, the Line-space and the completion of the line are three things the beginner must look out for. Heed the Bell. The right margin cannot be even like the left. Operate the Platen with certainty. Ignore the top row of keys — the figures — for the present.

Ninth day. **Review** all preceding Exercises.

Tenth day. **Commonplace words.** These are the *scales* of typewriting, and should be practiced every day from now on.

The Capital is now introduced, and is made by depressing the key marked "upper-case" with the left fourth finger, and holding it down while another finger attacks the letter desired.

The fingering of capitals under the right hand will be the same as for lower-case; but in case of the left hand, the fourth finger being engaged upon the shift, the fingers at liberty will execute as consistent a rendering of the all-finger idea as may be expedient. For instance, while holding down the shift with the left fourth, strike the other letters for that hand as follows:—

³QAZ ²WSX ²EDC ¹RFV ¹TGB.

Write Exercise 27 and the following sentences:—

He was. Are you? Will be. You have. Two more. Had not. Are not. Shall have. Can do. Why not? Could be. Our own. He did not. From whence. Every one. His own. The two. Beyond them. Always here. Come out. Might be.

Begin each little sentence with a capital, and end with the period. After striking the period, continue to hold down the shift key while making the **three** intermediate spaces, so that the capital of the succeeding sentence may be written without superfluous motions.

Eleventh day. Exercise 29, followed by these sentences:—

Might have been. Either of them. Neither of you. Whether or not. It had been. Before and after. Always can come. Shall have been. There is much to do. Whose was it? How many such? Which was his? It has done. It had not. Why will he come?

Then Exercise 31, followed by—

Where were the other two? Come over when you can. What will you have? Before you made this. Can that be

so? About every one can see it. What shall we do? Now, then, here we are. They were beyond you. How can they do it? How do you feel about doing the work? Some of them were mine. From whence do you come? What will you do about it? We will always thank God for the good they have done. Were you there, and did you see me?

Twelfth day. In sentence-writing, endeavor to attain a fluent action of the fingers and hands, writing each character with even motion and touch, in an uninterrupted movement from the beginning to the end of the phrase.

WRITE: They sent far and near for them. Life is full of hope. Work always with a will. It is now time to go. God is near unto them that love Him. She did not know whether to go or not. We thank you very much for the good time. Neither of them told the truth. They feel as though they did not care to go. Do unto others as you would that they should do to you. I have not seen you since that time. Good people always do quite right. He knew they would come at the usual time. All men do not think alike.

Avoid the habit of lifting the carriage often. Do not move the paper after writing has begun; start it straight, and then let the regular feed mechanism control its movement. Always strike a space after the comma and all punctuation, except the first quotation mark and parenthesis, and the hyphen in a compound word.

Write slowly; no speeding as yet. When restoring the paper after removal, adjust the longest line to the platen scale, making the graduations coincide with a thin, vertical letter like *i t l j* or *f*. Justify the right margin by a clever division of words into correct syllables, and mark each division by the hyphen. (See Syllabication, particularly note of Rule V.)

Thirteenth day. Write 'Exercises 37 and 38, using capitals. Then practice the words in these sentences: —

He will value the report. It was a merely technical error. The plump boy makes Johnny pout. This trip the "Great Mogul" will bring freight from Lapland. You deserve a divine reward. The witty writer had a quiet kind of power. Bring the dear boy some new milk. He affected

a regard for the truth. The Union Mill was the germ of a monopoly. Xerxes retreated nimbly after sacking the port. It was his care to abate the bank tax. The State debt fades to a minimum. All agree that the monk was clad in a black sack. The crew of the French trader were numb with fright.

Fourteenth day. Prefixes. Exercise 39. Of course these Prefix and Affix syllables alone are but fragmentary; therefore it may be profitable (after a little practice) to apply them in words where they belong, writing the complete word several times.

Fifteenth day. Affixes. Exercise 40. As a relief to the tedium of these Exercises review previous sentences.

Sixteenth day. Exceptional fingering.

The exceptional fingerings of *Practical Typewriting* arises from two causes, viz.: want of harmony between a fallible keyboard and natural letter sequences; and secondly, the impeding anatomy of the hands. The fingering of IM EDG (See P.T., par. 16) ECT and ERT is of the first class, and follows the principle (or privilege) of using the **next best** finger when the situation becomes a trifle involved. SW, AQ, NY, HY and OL of the same class are pairs of letters fingered on the diagram the same, and to secure graceful action the next finger is recommended; but, as the incorrect finger *precedes* the correct, the sub-figures mark the exceptions.

The fingering of EV, BE, TE and GE permits the long index finger to help the weak third bridge the gap; and OM (see par. 16) is where the stiffness of the third finger is humored. These latter are of the second class of exceptions. None of them occasion any particular difficulty in business typewriting.

Write Exercises 41 and 42.

Seventeenth day. Numerals. Read 43 to 50.

Write 50 and after noting carefully the directions of 49, practice on p. 65, beginning with the easiest example (the second); also p. 82.

Eighteenth day. Miscellaneous words. Write

Exercise 55, followed by these sentences:—

Be ye up and doing. I have given him my things. Not every one can be called good. I have heard it in part. It is hard for him to be patient. I told him the proposition. I do not know how we can discharge it any more equitably than we have done. I am willing she should get the remittance. I am out of his jurisdiction now. And over all counsels is the great God. Which constitution would you like to see? How many subjects will the argument cover? Only two of us were in jeopardy. I have answered you in the affirmative again and again. I will tell you to the best of my recollection how I made his acquaintance.

Nineteenth day. Write Exercise 53 and 54.

I do not believe any more litigation will arise. The citizens of northwestern Colorado do a great many things more out of courtesy and kindness than policy. Do not put yourself in the way of scandal. Did the lawyer have this agreement executed? If we could get one more representative all would be secure. The property does not belong to the opulent Xanthus. Valiant action will mollify his excellency. Zenobia can tell you more about the question than I care to. We sincerely acknowledge that the medicine assuaged his suffering and refreshed the patient. It is a good time to surrender the privilege. The beginning of the controversy excited some apprehension.

Twentieth day. Write Exercise 51 and 52.

Let us see if the broker will know the endorsement. How long before the interest on the premium-note will be due? You will not get half the commission you deserve. It is a good thing to make an inventory once in awhile. After you examine the collateral let me know its value. We are willing to discount the draft. Recourse was had to the bill-lading of the merchandise. A balance appeared when the account current was audited. The coupons of the debenture bonds are negotiable if registered. The principal consignment was sold to arrive for a small percentage over *pro rata* figures. The semi-annual assessment of the underwriters did not put to the credit of the policy either a dividend, an annuity or reversionary additions. Charter-party, salvage, demurrage and manifest, are terms pertaining to the merchant marine. The indebtedness was receivable in sterling exchange. The item of primage upon the invoice was an overcharge.

Twenty-first day. Exercises 57 and 58. Names of cities, states, etc., p. 105. Write par. 284 of this manual, Step XIII.

Twenty-second day. Exercise 56 and par. 249 (p. 78).

WRITE: Your favor received. By return mail. Beg to say. Remit at once. Duly received. Your esteemed favor. Return by bearer. Your offer respectfully declined. Enclosed please find. Discount for cash. This is to confirm. Further advices. Forward by express. Regretting the delay. Send freight bill. Yours at hand and noted. Will send sample. Placed to your credit. Have charged you. Ship the balance. Contents duly noted. Hold for orders. Price less commission. Wired you today. Please protect our draft. Your letter of even date. Start a tracer. London exchange. Accept our thanks. Days of grace. Free on board (f.o.b.) Cash on delivery (c.o.d.) Letter of credit. Bill of exchange. Money order. Power of attorney. Price current. As per your order. Kindly return voucher. Pardon the error. Subject to your order. We guarantee satisfaction. Pursuant to your request. Your obedient servant.

In abbreviations like f. o. b., the period may be omitted; because when writing with a lever machine, where the force of the blow affects the impression, the tendency is to strike the period as strongly as any character; but its surface is so small, such an impact makes an ugly mark. Like a good many of the tricks of typewriting, such an omission of the period is allowable when the writing is improved thereby.

The direction to WRITE in this schedule of practice really means to write a great deal. If it be a word, that word should be written many, many times. If it be sentences, every sentence should be repeated over and over again until it can be executed readily.

Twenty-third day. **Touch writing.*** **Touch** is the term introduced by the author to describe typewriting without looking upon the keyboard. This

* See Sections 33 to 36.

is entirely practicable, as the result of correct hand position, exact finger attack and diligent practice. For exhibition typewriting, and for a high degree of expertness, touch writing can be acquired by practice according to the fingering of the following diagram:—

DIAGRAM FOR TOUCH WRITING.

LEFT HAND.					RIGHT HAND.				
4	3	2	1		1	2	3	4	
Q	W	E	R	T	Y	U	I	O	P
A	S	D	F	G	H	J	K	L	;
Z	X	C	V	B	N	M	,	/	

(SPACE BAR—RIGHT THUMB.)

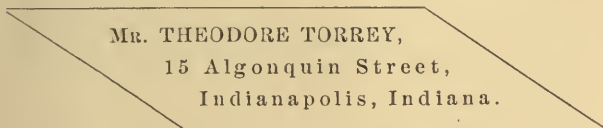
On the other hand, a more elastic definition of the term Touch is to typewrite with only an occasional glance upon the keys. Facility in such writing is easily attained, and is the natural consequence of all-finger procedure. For the all-round writer this liberal version of Touch is more popular than the other. Remember that a fixed hand position is the secret of success in all scientific typewriting. Management of the typewriter partially by touch has positive advantages. An operator with no particular skill does a great many things unconsciously; but with a good method of fingering he would have so much better command of the keyboard that the situations where the attention might relax would become far more numerous. Common words and common material of words would be written with hardly a glance upon the manual,

the fingers simply dropping upon the keys almost without volition. The practical utility, then, of methodic procedure cannot be overestimated.

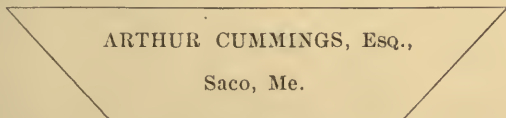
Write Exercise 62, without looking very much upon the keys; also Sect. 296 of this manual, Step XIII., though not by touch.

Twenty-fourth day. **Hints for Letter Writing.***

A typewritten letter must preserve the formalities. Follow a model (see p. 69, Prac. T.; also Step XIII.) Every letter should show a date, and begin the name of the person or concern written to a full space below at 0 of the scale, and prefix a title of respect. Write this address in rhomboid form, with the beginning at the upper left angle, and the end at the right acute angle. Make half-space between the lines. For example:—



If the second line be shorter than the first, resort to the frustum (inverted) shape:—



(See examples of addresses, page 68, P. T.)

It will be noted that the name of the address is written with capitals. This is done to give a certain style to the make-up. Some writers fail to appreciate this, but we can only believe it is because they lack taste in arrangement of typewriting. Of course where

* See Sections 59 to 61.

a business man objects to anything of the kind, it is the duty of the amanuensis to follow instructions — even to the extent of misspelling a word because his principal orders the perpetuation of error. At the same time a finish can be given to work of any sort by those little touches which distinguish the proficient from the bungler. Typewriting is not exempt from such a privilege.

At all events maintain the *terraced* look. Limit the number of lines in an address to three, if possible, and it were better to have only two. Much ingenuity can be exercised in displaying the address of a letter.

Adopt the same rhomboidal, or alternative, form when addressing an envelope, though have full space between the lines.

Drop a full space to the “*Dear Sir*,” which should begin at 0; then drop another full space to the body of the letter, which should properly begin at about 15 of the scale.

Write all dates in figures, and sums of money with letters, unless the dictator specifies figures. Paragraph occasionally, and indent to 5, to imitate the em-quad of printing. A short letter should be full space between the lines. The concluding paragraph of a full page may be sometimes condensed to leave room for the signature.

Punctuate carefully and discreetly. Be painstaking always, though do not “potter”; be business-like upon a business matter. Do not abbreviate unduly. Permit no mistakes, and there will be no smutchy marks of erasure. Go slowly at first, so as to cultivate absolute accuracy. With assiduous practice, grace and accuracy will lead to speed, and the battle is won.

Write for practice letters of Sect. 304, Step XIII.

Begin the “*Yours truly*” at about 25, or at a lower number if the subscription be extended. Drop two

or three full spaces if a "*Pres.*," "*Sec.*" or similar word follows. (See Ex. 60 of Prac. T.)

Twenty-fifth day. For instruction in regard to making carbon and mimeograph copies of typewriting, see index for explanatory paragraphs in Prac. T. Teacher will give a practical illustration of taking press-copies, using the outfit of the school-room.

The following "Alphabet Sentences," collected from various sources, are submitted for **speed practice**. The habit is too commonly prevalent of practicing for speed upon the sentence, "Now is the time for all good men to come to the aid of the party," which is a combination of short words, extending just a line, and illustrating exceedingly easy progressions from letter to letter. Such a "trick" sentence cannot furnish the best exercise for the typewriter. On the other hand, sentences containing all the letters of the alphabet practice the hand all over the keyboard, and build up a harmonious manual proficiency:—

Pack my box with five dozen liquor jugs of sparkling mountain dew.

The quick, brown fox jumped over the lazy dog that was fast asleep.

Frowzy quacks vex, jump and blight everything within their reach.

Please give the money box to Mr. J. Z. Quack's wife without fail.

John quickly extemporized five tow bags in which to pack the corn.

The judicious advocate will never forget that a good cause may be quickly lost by hasty display of excessive zeal.

Dazzling jewels pendent from the neck were thrown quite in the shadow by exceeding wit, which ever flashed from her brilliant mind.

Old and quaint maxims filled the pages of that very curious book, on which, with quiet joy, he gazed for hours together.

The earthquake wrecked the grand old palae; next the ruins were in blaze; yet the Junta sat in their chamber with faces as calm as ever.

Our queen was almost crazed with vexation, because the prince would not join the King's forces in the field.

A doctor's judgment sometimes fails, even when, by zealous endeavor, he has acquired an exact knowledge of the patient's malady.

Experts in jurisprudence, and learned writers on ethics, are alike greatly puzzled to solve the broad question, "How to repress fierce crime."

We seized with joy on the thought of rejoining loved ones beyond the grave; it keeps alive exquisite memories of their presence here.

At the zenith of the Caitiff's power, his subjects were ruined by knavish tax-gatherers quartered upon them, and even life was in jeopardy.

In yonder quiet nook, away from the exciting jostle of city life, I lay and let the murmuring zephyrs cool my fevered brain.

A willful and querulous priest, seconded by a lazy abbot, excluded the kind and gifted justice from the vestry chambers.

Twenty-sixth day. Write for practice the miscellaneous letters of pp. 119, 120 and 121, as well as pp. 69 and 95. Select one letter, and write it many times for speed exercise.

Twenty-seventh day. Refer to model letter of Step XV., and arrange in a proper style of typewriting. Also write the letter of p. 96. Practice familiar matter for speed.

Twenty-eighth day. Write miscellaneous law forms, first p. 86; then pp. 55 to 62, as time will permit. Also pp. 92 and 94.

Twenty-ninth day. Court testimony. Copy pp. 93, 124 and 125.

Thirtieth day. General review. Fancy typewriting. Continued speed practice.

(399) Appended is still another way of presenting the model letter of Step XV. Execute the ruled lines with red ink :—

Boston, May 2, 1893.

Messrs. GILL & CLARK,
West Newburyport, Mass.

Gentlemen :

We have your favor of the 7th, enclosing drafts for \$620.00, payment for five shares of the Western Investment Stock, for C. M. Brayton; and drafts to the amount of \$1,476.55, which you say balances the stock you bought of us when in Boston.

On referring to our books we find the items stand as follows :—

GILL & CLARK.

Dr.

Cr.

Apr. 15	By stock	\$3312.50	Apr. 15	To drafts	\$1476.55
				“ cash	622.00
				“ deposit	1095.45
				“ commission	26.50
				“ balance	92.00
		\$3312.50			\$3312.50

If we are in error, please advise us at once; something may have escaped our attention.

Yours truly,

INDEX.

	Sect.	Page.
A, AN, AND	100	49
AFFIXES	342	173
alternate forms for	346	176
-hood -head -worthy	343	174
-ing -ings	149, 150	71, 72
-ingly	356	184
-ture	344	175
self	{ 65 343	34 174
ALTERNATIVE PROCEDURE	394	266
ANALOGY:		
general article	391	257
examples		259
ANGLES		
and Direction of Strokes	389	250-4
in Shorthand	104	50
made by hooks	238-9	116
with L and R	141	69
when option given	165	84
in figure writing	{ 290 337	143 170
as a "study"	104	50
APPENDAGES	16	18
circle-S, wuh and yuh	45	29
hooks	184	95
BLACKBOARD ILLUSTRATIONS: see Appendix.		
BUSINESS		
shorthand	167-8	86-89
the-letter	280	138
letters for dictation		113, 124, 136
" " "		149, 150, 164
" " "		194,
word-signs	281	138
phrases	{ 282 284	139 140
dictation	286	141
CIRCLE-S:		
how written	43, 46	29
how read	43	29
between curves	47	30
" straight strokes	{ 48 207	30 102
prefixed to hooks	201-5	101-2
two sounds of, before R-hook	208	103
CON-, COM-, COG-	146	71
compounded	{ 148 339	71 171
CONSONANTS:		
signs		10, 11, 17
additional signs	114	57

	Sect.	Page.
CONSONANTS, <i>Continued</i>		
conventional name of		10, 57
sound-name of		10, 57
whispered	{ 3	10, 11, 13
voiced		
how joined	22	21
CONVENIENCE:		
signification of word	166	85
DEFINITIONS:		
appendage	{ 16	18
	{ 45	29
diphthong	93	47
<i>emb, emp</i>	219	107
halving	224	110
lengthening	329	167
outline	22	21
phrase	67	35
position	{ 188-9	96
	{ 109	51
stem	17	18
stroke	16	18
tick	97	48
vowel	70	38
word-sign	34	25
DICTATION:		
	{ 279	135
	{ 324	162
early	41	27
sentence	69	36
letter at 60 words a minute	231	113
" " 80 " "	255, 304	124, 149
" " 90 " "	279, 304, 328	136, 150, 164
" " 100 " "	370	194
DIPHTHONG:		
position of	93	47
reading exercise	94	47
	96	48
DISTINGUISHED WORDS:		
general article	390	255
examples		255-6
-ED: how represented	{ 271-3	133
	{ Rule IV.	249
ELECTRICAL TERMS		229
EM-DASH:		
of shorthand		54
used for underscore	90	45
EMB, EMP: definition of	219	107
word-signs	220	107
EXPEDIENTS:		
brief wuh and yuh inverted	360	185
" " " " intersecting	145, 362	70, 185
" " " " enlarged	361	185
" " " " considered as conso-		
nants	56-7, 363	32, 185
dw, qu, etc.	362	185
from — to —	359	184
hook added to a hook	{ 211	104
	{ 262	128

	Sect.	Page.
EXPEDIENTS, Continued :		
I, phrased	355	183
<i>inde, unde, etc.</i>	310	154
<i>in, un, en</i> , before initial hook	211	104
<i>of-the</i> denoted	357	184
<i>shun</i> after hook	261	127
<i>there</i> phrased	356	184
uncoalescent S before R	209	103
unsyllabic Nr and Nl	216-8	106-7
IIUH	127	61
when to use	127	61
“ omitted	{ 126 130	60 62
before M and R	Note	32
between strokes	128	61
between strokes	129	61
HE: how denoted	{ 99 Note	48 49
HALVING:	{ 154 223 269 305	73 110 132 152
rule for	224	110
power of, how read	228	112
syllabic	{ 270 306	132 152
unsyllabic	307	153
order of reading outline	269	132
distinction for T or D	225	111
L, M, N, R	225	111
position of	227	112
sometimes not employed	{ 305 308-9	152 153-4
HOOKS:		
initial L	169	90
“ R	171-5	90-1
“ how read	176-9	91-3
“ how read	184	95
final F and V	232	114
“ N	233-4	114-5
“ how read	235	115
<i>shun</i>	256	126
“ after hook	261	127
<i>tive</i>	257	126
forms inverted	177	92
applied to M and N	178	92
uncoalescent L and R	180-1	93
particular management	184	95
perfect and imperfect	182	94
when to employ	183	94
Rel and Ler	199	99
enlarged Huh	Note	99
joined to hook	262	128
to L, M, N, R, halved	313	155
<i>eshon</i>	259	127
“ after <i>ns</i>	260	127
IN, UN, EN:		
before circle-S	210	103
compounded	211	103

	Sect.	Page.
ING, INGS:	{ 149	71
	{ 150	72
<i>ing-and, ing-the</i>	151	72
JUDGMENT:		
in joining strokes	165	84-5
" outline building	345	751
" word-sign making	379	201
" omissions	364	186
" study	40	26
" syllabic treatment	136	65
" halving	305	152
" lengthening	333	168
L, upward and downward	137-139	67
examples of	140	68
LEGIBILITY:		
how maintained	229	112
a help to	181	93
- <i>ed</i> by disjoining	272	133
when halving	229	112
" lengthening	333	168
by dissecting	358	184
halving waived for	306	152
LENGTHENING		
of curves	329	167
" straight strokes	330	167
" <i>emb, emp</i>	{ 332	168
	{ Note	168
followed by N or <i>shun</i>	331	167
misguided	333	168
in phrases	335	169
not employed	334	169
LETTERS	303	148-9
shorthand models	352-3	180-1
business	280	138
form of, in shorthand	297-302	146-7
for dictation		113, 124, 136
" "		149, 150, 164
" "		194,
NOMENCLATURE:		
of consonant signs	Note	14
for advanced shorthand	341	173
NUMBERS:		
general statement	250	122
how learned	265	129
Lesson I.	251	122
" II.	274	133
" III.	287	142
ten-groups	254	123
" <i>teens</i> "	275	134
" <i>tys</i> "	276	134
<i>hundreds</i>	287	142
rule for expressing hundreds	288	142
simple hundred-groups	278	135
hundred-groups with S	290	143
(see also multiplication table)	337	170
used as adjective	277	134
further illustrations		274-5

	Sect.	Page.
NUMBERS, Continued:		
<i>thousands, millions, etc.</i>	291	143
<i>dollars and cents</i>	292	144
<i>fractions</i>	293	144
OMISSIONS:		
of signs from outline	364	186
" words " phrases	365	186-7
ORGANS of speech	Note	16
PENMANSHIP: of shorthand	{ 15	18
attitude of body and holding pen	{ 369	190-4
movement		190
practice in		191
		17, 192-3
PHRASING:		
introductory	67	35
general article on	392	260-3
examples		261
principal features of		262
involved		263
	{ 68	35
	{ 102	49
simple	{ 111	53
	{ 133	63
	{ 244	119
	{ 266	129
tick	108	51
<i>else, and others</i>	349	177
L and R-hook	215-8	106-7
<i>of time and take</i>	311	154
by halving	310	154
miscellaneous, half length	319	158
by lengthening	335	169
business	{ 282	139
	{ 284	140
<i>the-con, etc.</i>	Note	72
POSITION:		
introductory	109	51
definition	188-9	96
vowel	{ 75	39
	{ 86	42
word-sign	110	52
outline	188	96
illustrated	194-8	97-8
first exercise in	185	95
second " "	200	99
third " "	212	104
rule for	192	97
of shortened outline	227	112
further discussion of	246	120
definite procedure in	247	120-1
of derivative	248	121
fourth, so called	{ Note	121
	{ 359	184
POSITIVE and negative	366	187
words beginning <i>irre, ille</i>	{ 138-9	67
	{ 366	188

	Sect.	Page.
PRACTICE:		
manner of	286	141
(See LETTERS for dictation.)		
early material for	163	82
word-sign of the steps	380	202, 207
“ “ sentences	386	232-3
speed	{ 321 325	160 163
PREFIXES	339	171
special form for Per and Pre	340	172
less common	341	173
con, com, cog	146	71
compound	148	71
PROPER NAMES:		
first suggestion	90	45
people and places	294-6	145-6
in letter	301	147
in typewriting	398	285
PUNCTUATION:		
the period	{ 41 300	27 147
hyphen, parenthesis, underscore		54
R, upward and downward	137-8	67
examples of	140	68
final after Ruh	Note	70
READING:		
shorthand	{ 32 91	24 45
without vowels	133	97
daily		54
practice (advanced)		234-244
order of:		
circle-S	43	29
hooks	{ 172 184	91 95
ticks	101	49
brief wuh and yuh	80	41
vowel	80	41
hooked outline	186	96
S and the R-hook	205	102
halved outline	269	132
Exercises:		
vowels applied to simple strokes	84	42
“ between strokes	90	45
diphthongs	96	48
strokes S, Z, W and Y	125	60
huh	131	62
upward and downward R and L	145	70
con, com, cog	153	73
REVIEW QUESTIONS:		
Step I.		19
“ II.		27
“ III.		36
“ IV.		46
“ V.		56
“ VI.		66
“ VII.		76

REVIEW QUESTIONS, *Continued*:

	Sect.	Page.
Step IX.		100
" X.		113
" XI.		124
" XII.		137
" XIII.		151
" XIV.		165
" XV.		182
RULE:		
for joining strokes	22	21
" " circle-S to stems	46	29
" " brief wuh and yuh to stems	50	31
" applying vowel sign to simple stroke	81-2	41
" " " between strokes	86	42-3
another rule	Note	43
for syllabic writing	117	57
" stroke-S	119	58
" " Z	122	59
" " W and Y	123	59
" upward and downward R	138	67
" " " L	139	67
" position in general	192	97
" " of single vertical stroke	195	97
" " double stroke	196	98
" " horizontal outline	197	98
" " extended "	198	98
" halving	224	110
" speed practice	324	162
S —		
modifications of	58-62	32-3
stuh-loop	58	32
ster-loop	59	32
ses, sis, sus, etc.	60	33
a thrd sound of	61	33
cautions regarding	62	33
for <i>self, selves</i>	65, 343	34, 174
after stroke-S	{ 121	58
	{ 125	60
joined to final hooks	236	115
syllabic	119	58
" not used medially	120	58
unsyllabic	46	30
SHORTHAND:		
why it has been difficult	168	88
how to study	Note	89
practical	167	86
business	168	89
SPEED:		
discussion of	321	160
	324	162
upon common words	332-3	161
" commonplace sentences	325-6-7	163-4
how promoted	369	193-4
of typewriting	304	151
STROKES:		
definition of	16	18
length of	18	18
direction of	19	19

	Sect.	Page.
STROKES, Continued:		
S, Z, W, Y	114	57
syllabic tendency	{ 117	57
how joined	{ 118	58
Direction of (article)	22	21
	389	241
SYLLABLE, the:		
first notion of	115	57
in shorthand	164	83
general article upon		
Syllabication in Shorthand	388	245-50
for legibility	116	57
	143	69
in words	136	65
tendency of R and L	137	67
	141	68
when writing some words	142	69
and final hook	237	115
when practicable	238	116
-ed	271	133
a unit in word analysis	164	84
as to vowels	87	44
	{ 119	58
SYLLABIC-S	{ 393	264
THE: how denoted	99	48
relative frequency of	Note	48
phrased	102	49
	108	51
TICKS:		
definition of	97	48
reason for	98	48
why two directions of	103	50
as word-signs	107	50
angles of	105	50
	101	49
phrased	108	51
intersecting	181	93
TYPEWRITING:		
general article	397	276
simple practice	154	73
further remarks	304	151
the <i>scales</i> of	325	163
schedule of practice	398	277
in one month		278
abbreviations, c.o.d., etc.		283
by touch		283
diagram for touch		284
of letters		285-6
diagrams of letter addresses		285
best alphabet practice		287-8
model of tabulation		289
VOWELS:		
definition of	70	38
how represented	70	38
long — scale	72	38
short — “	74	39
position of	75	39
rules for applying	81-2	41
	86	43
with <i>Ses</i>	85	42

	Sect.	Page.
VOWELS, <i>Continued</i>:		
accented	191-2	96-7
	{ 167	86
	{ 185	95
omitted	{ 187	96
	{ 193	97
	{ 200	99
	{ 212	104
implied by tick	181	93
" by position	187	96
" by stroke	{ 121	58
" by form of outline	{ 142	69
asslst reading	308	153
bearing of in syllabication	193	97
Vowel implication	395	246-8
		269
WORD-SIGNS:		
definition of	34	25
abbreviation	{ 37	26
	{ 159	78
reason for	35	25
not wholly arbitrary	36	25
final forms	37	26
to memorize	110	52
List I.	38	26
" II.	64	34
diphthong	94	47
tick	107	50
Group I.	110	52
List III.	111	53
List IV.	132	62
Group II.	155	74
half length	154	73
" " miscellaneous	318	157
simple stroke	159	78
" " miscellaneous	160	79-80
Group III.	213	105
List VI.	214	105
<i>emb, emp</i>	220	107
Group IV.	242	118
List VII.	243	118
Group V.	264	128
List VIII.	265	129
	{ 39	26
how learned	{ 317-157	159-78
	{ 381	207
business	281	133-9
Group VI.	317	156
what for	372	198
how many presented	374	198
how many classes	377	199
how made	378	200
of the steps, alphabetically arranged	380	202-7
imitative	382	208
general dictionary of	383	211-225
sacred	384	230
sentences for practice	386	232-3
unclassified	383	226-8

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